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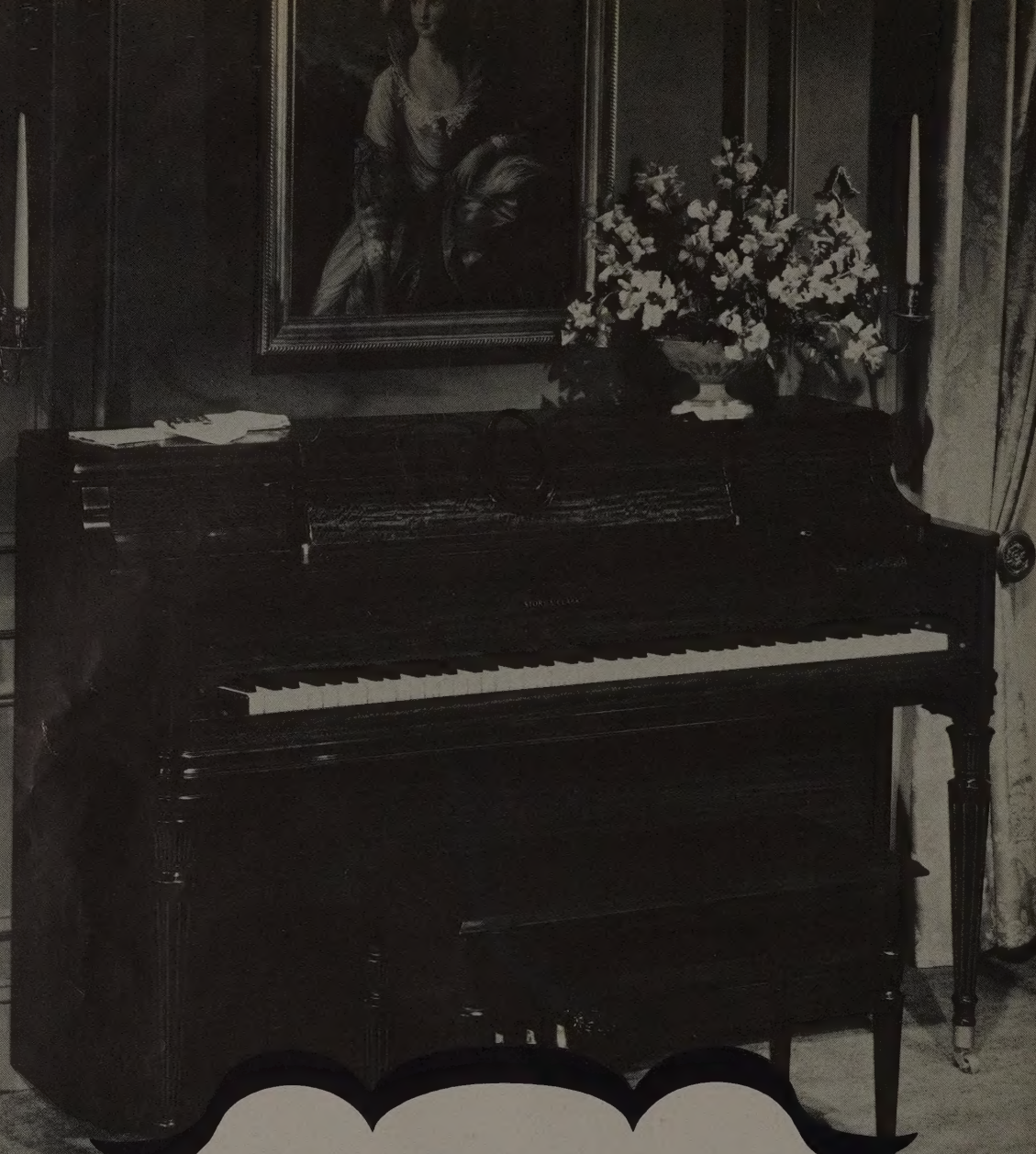
THE MUSIC MAGAZINE

October 1955 / 40 cents



*Massed Pipers of the
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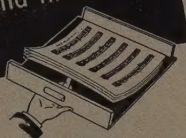
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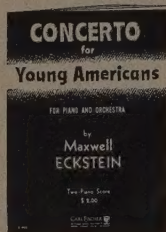
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THE MUSIC MAGAZINE

October 1955

Vol. 73 No. 10

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ETUDE—OCTOBER 1955



world of music

The first annual meeting of the American Academy of Organ was held in Chicago in July. Committees met for Standardization of Nomenclature, Standardization of Service Contract Forms, Code of Ethics, and also a committee was formed to work with the American Institute of Architects in drawing up building specifications where space for an organ is needed. The organ industry was represented by the Wicks, Baldwin, Wurlitzer, Allen, Conn, Austin, Schantz, Reuter, Estey, Casavant (Canadian), Hillgreen-Lane firms, and many small independent organ companies.

The 1955-56 series sponsored by the Cultural Entertainment Committee of the University of Texas begins on October 3 with a *Fiesta Mexicana*. Other events throughout the season will include performances of "Don Pasquale" and "Cosi Fan Tutti," and appearances of the Royal Scots Guards Band, Ballet Russe de Monte

Carlo and the Azuma Kabuki Dancers and Musicians from Japan.

A **Choir Master** examination will be held by the American Guild of Organists on June 7, 1956. Those eligible will be only Fellows, Associates and Members of the AGO. Candidates may write to National Headquarters for application blanks.

"**The Rope**," Louis Mennini's opera based on a one-act play by Eugene O'Neill, was premièred at Tanglewood in August. The 34-year-old American composer was commissioned by the Koussevitsky Music Foundation for the work, which starred Malcolm Bernstein, Mary MacKenzie, Lynn Detwiler, Stephen Harbachick and Holly McLennan, with Henry Janiec conducting.

The **Worcester Festival Chorus**, running from October 24 to 29, will feature Harl MacDonald's "Builders of" (Continued on Page 4)

GREAT BRITAIN'S FAMOUS SCOTS GUARDS BAND IN AMERICA

The Regimental Band and Massed Pipers of the Scots Guards, Queen Elizabeth's Buckingham Palace household troops, will make an extended tour of the United States during October, November and December. The Guards, which besides the Regimental Band and Massed Pipers includes also the spectacular Highland Dancers, will appear in some 46 cities of the eastern and Mid-western part of the United States. They come to this country following a most successful appearance at the Edinburgh Festival last summer, where many American tourists thrilled to their spectacular performances.

The band will be led by Lieutenant Colonel Sam Rhodes, Director of Music of the Scots Guards, who is also Senior Director of Music for Her Majesty's Household Brigade. Colonel Rhodes, one of Great Britain's most eminent musical personalities, has arranged for the band many of the Highland's old and authentic martial airs, as well as more stately music. The Pipers will be led by Pipe Major John Roe, who joined the Guards in 1936, at the age of 16.

The Scots Guards Regimental Band, perhaps the most famous in the world, will be remembered by many Americans who watched the colorful coronation parade on television and newsreel screens. Many of the tall, uniformed musicians, with the bearskin bonnets, have ancestors who marched for King Charles I in 1642, when the regiment was first organized.

Through the courtesy of Hurok Attractions and the British Information Service, ETUDE is privileged to show on its cover this month a section of the Massed Pipers.

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THE WORLD OF MUSIC

(Continued from Page 3)

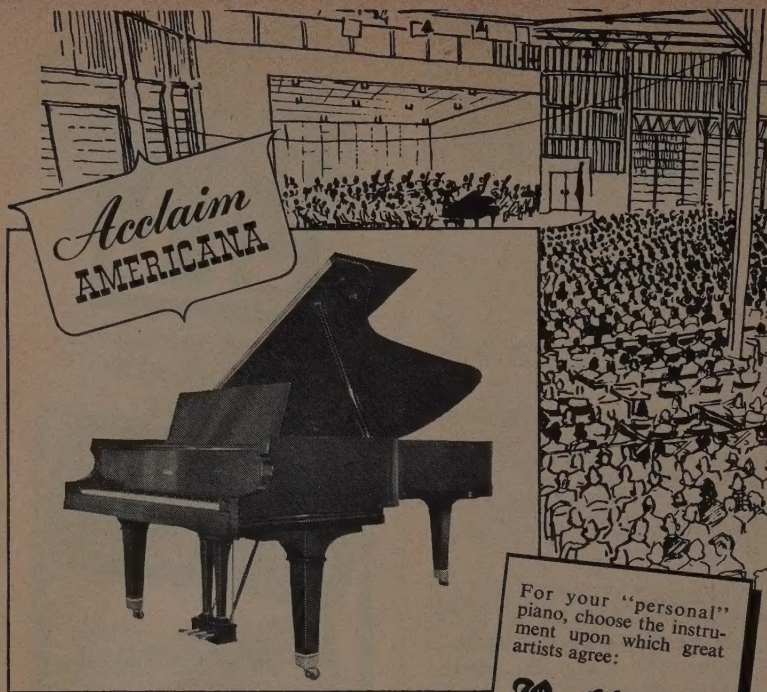
America," Vaughan Williams' "Son of Light," Constant Lambert's "The Rio Grande," Holst's "Festival Te Deum" and Randall Thompson's "Testament of Freedom." The Philadelphia Orchestra will play for the twelfth year.

Olin Downes, for thirty-two years music critic of the New York Times, died on August 22, in New York City. He was 69 years old. Probably the best-known musical journalist, Downes was also a lecturer and author on musical subjects. He was a particular champion of the Finnish composer, Jean Sibelius, and did much to further the early careers of Alexander Brailowsky, Vladimir Horowitz and many other artists. He was music director of the New York World's Fair in 1939, and lecturer at Chautauqua and the Berkshire Festival. He published books entitled "The Lure of Music" and "Symphonic Masterpieces." Numbering among his awards were Commander of the Order of the White Rose of Finland and Chevalier of the French Legion of Honor. He also received an honorary Doctorate of Music from the Cincinnati Conservatory.

Coenraad V. Bos, eminent accompanist, died in New York on August 6 at the age of 79. Born in Leyden, Holland, Bos studied in Holland and Germany, coming in contact as a professional accompanist with Brahms, Clara Schumann and Richard Strauss, among other musical personalities of the time. After moving to America in 1908, Bos appeared in recital with such artists as Ernestine Schumann-Heink, Helen Traubel, Pablo Casals and Fritz Kreisler. Also a vocal coach, he was a visiting lecturer at Juilliard and the Cincinnati Conservatory of Music.

Florence Easton, Metropolitan Opera dramatic soprano from 1917 to 1929, died on August 12 in New York City. She was 70. She sang *Rachel* opposite Caruso's *Eleazar* in "La Juive," in his last Metropolitan appearance. She sang Wagner's three *Brünnhildes* and *Dulcinée* to Chaliapin's *Don Quichotte*. Miss Easton's repertoire consisted of about 150 rôles in four languages.

Marshall R. Kernochan, publisher, music critic, and composer, died in Edgartown, Massachusetts, on June 9, at the age of 74. President of the Galaxy Music Corporation, he wrote criticism for the magazines *Musical America* and "The Outlook," and as a composer was known principally for his songs *We Two Together* and *Smuggler's Song*. **THE END**



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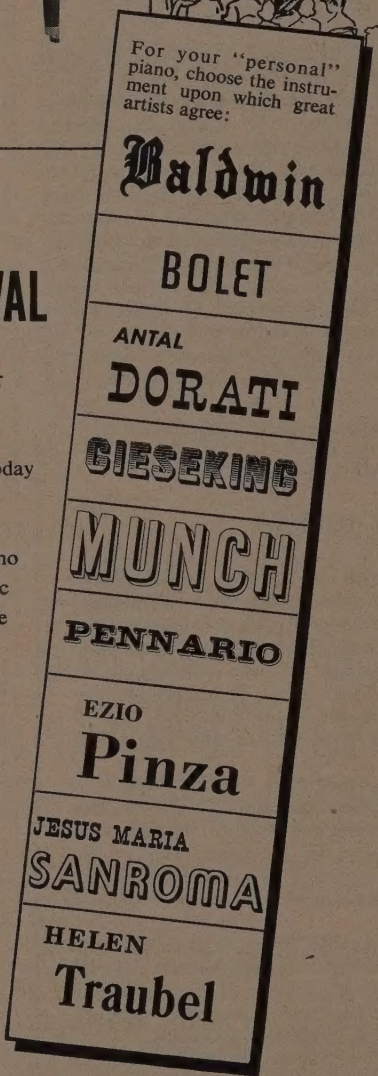
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The Bookshelf

by Dale Anderson

Electronic Musical Instruments

by Richard H. Dorf

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A Concise History of Music

by William Lovelock

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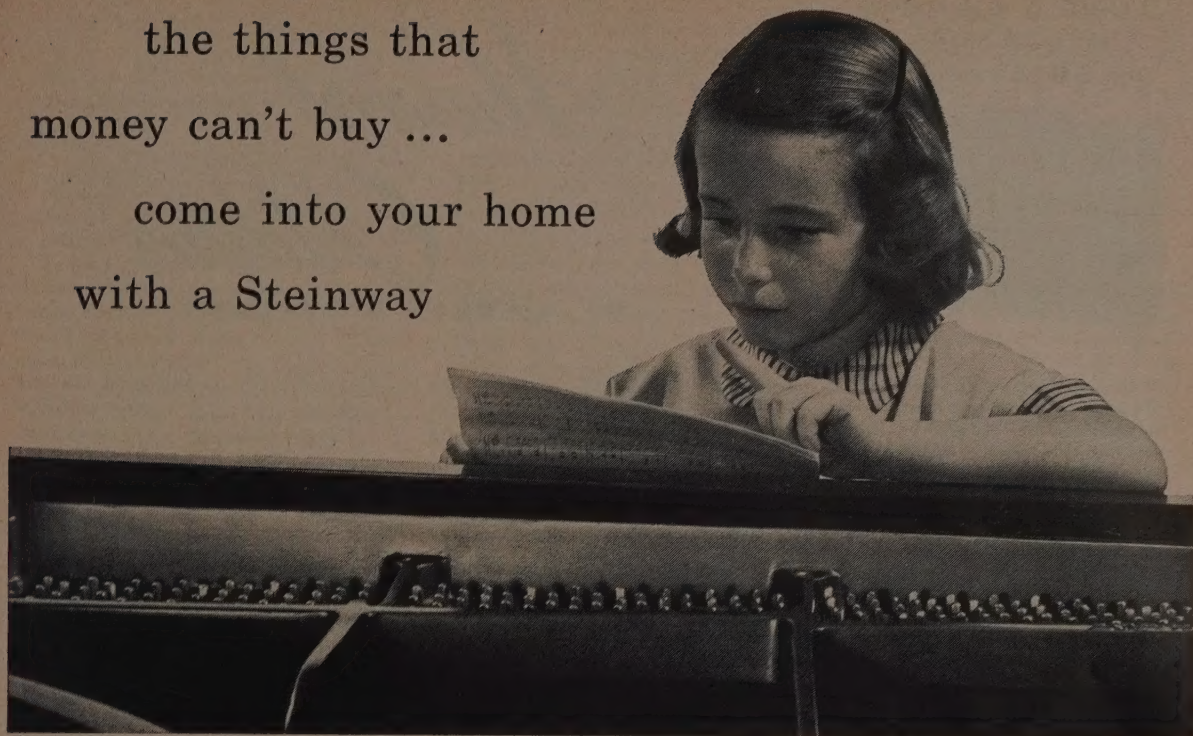
Lonesome Boy

by Arna Bontemps

Lonesome Boy, from the pen of the talented Head Librarian of Fisk University in Nashville, Tennessee, is a charming idyl about a little colored boy. It is the story of Bubber who plays a trumpet. Bubber's granddad is fearful that if he blows the trumpet too fast and too furiously, it will lead him into bad company. Bubber doesn't take his granddad's advice and goes through many disagreeable experiences with his trumpet in dance halls. Bubber finally returns to granddad and peace and happiness. The tale is told with magic simplicity and beautiful word cadences. His granddad admonishes: "A horn can't do nothing for lonesomeness but make it hurt worse."

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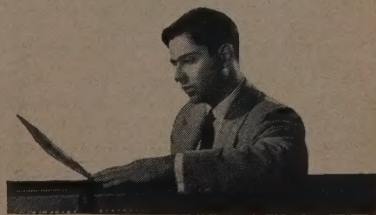
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Musical Oddities

By **NICOLAS SLONIMSKY**

AS A COMPOSER, Anton Rubinstein is chiefly remembered by his short *Melody in F*, but he was also the composer of the longest symphony, "The Ocean." The musical world was divided between unbounded admiration and scornful condemnation of this work. The German music historian, Ambros, compared it with Beethoven's "Pastoral Symphony." "With real joy," he wrote, "do I greet the 'Ocean Symphony.'" What flowering invention, what fine development of musical thought! Rubinstein here approaches the sun of Beethoven. Indeed, the progression of ideas in the 'Ocean Symphony' is fully analogous to that of Beethoven's 'Pastoral Symphony.' I see Rubinstein leaning over the ship's side, under the wide starry heaven, communing with father Oceanus."

But a London critic wrote: "Rubinstein's 'Ocean Symphony' needs only a whale to be complete. Peradventure some artless leviathan might swallow the last copy of Mr. Rubinstein's symphony, but we venture to predict that the fish would disgorge it more quickly than the original whale cast up that more toothsome morsel, the prophet of old. Neither whale nor man could retain the 'Ocean Symphony' for three days and three nights and yet live."

An American critic developed the program of the "Ocean Symphony" still more explicitly: "The opening movement pictures the unfortunate victim boldly committing himself to the sea. The piccolo phrases seem to foreshadow that he is getting himself in to a pickle. The sea begins to swell; tender recollections of the solidity of dry land arise; another swell, and different thoughts and things begin to arise. By a neat inversion of the principal theme, Rubinstein intimates that the passenger is turning inside out. In the Scherzo, the sailors have

discovered the condition of the unfortunate man and suggest remedies—lemons, champagne and and chloride of sodium, to which the bassoon responds with a faint groan. Finally (*risoluto e marcato*) a bold sailor offers him fried pork, swimming in gravy, with plenty of molasses. With a vehement passage of explosive force, the movement comes to a sudden end."

The "Ocean Symphony" was Rubinstein's favorite creation, and he kept adding new movements to the score. Complete performances of all seven movements were rare; and yet the critic of "The Metronome" wrote after the Boston performance under Rubinstein himself on May 21, 1873, that "the hour consumed seemed hardly a quarter that duration of time." And the "New York Tribune" declared in its issue of April 1, 1873: "Rubinstein conveys in the broad passages of this superb work the illimitable expanse and depth of the sea. To hear these splendid conceptions interpreted by Rubinstein's own baton was an experience long to be remembered. We can hardly overstate the enthusiasm of the audience. It broke out after each of the movements; it was redoubled after the scherzo; it was quadrupled at the end, when Rubinstein was recalled again and again."

Rubinstein's "Dramatic Symphony" was greeted by similar expressions of enthusiasm. The "New York Post" said on March 21, 1887: "Rubinstein's 'Dramatic Symphony' is one of the greatest works ever written. What a wealth of ideas, what happy contrasts, what abundance of animal spirits! It is to be hoped that the New York Philharmonic will never allow another season to pass without at least one performance of the 'Dramatic Symphony.'"

After Rubinstein's death in 1894,

his symphonies had a few scattered performances and then vanished from the concert halls. Indeed, a whale might well have swallowed them as far as the musical public of the twentieth century is concerned.

The Paris musical press of 1881 reports that the conductor of a provincial orchestra gave the following instructions to his players: "In order to give every musician a chance to play all the notes in their parts conscientiously, the orchestra is to keep a rendez-vous in the last bar of each movement. Those who happen to arrive at the end before the others are to wait until everyone else finishes playing; then at a signal they are to strike the final chord together."

Richard Strauss was not the only Strauss to quote himself in his musical works. Johann Strauss quoted the "Beautiful Blue Danube Waltz" in his operetta "Cinderella." Wittily, he gave the tune to an organ grinder in a street scene.

THE EASIEST opera ever written was "Samuel" by the eccentric American composer Jerome Hopkins, who guaranteed that it could be produced as an oratorio in a week by any group of amateurs or school-boys, and in three weeks as an opera. Sad to tell, when it was finally produced, it was a resounding failure.

Hopkins was probably the most exasperating musical individual who ever lived. He antagonized friends and foes alike. He picked fights with everybody, even with the Society for Prevention of Cruelty to Children. This particular fight was a result of the production of a children's opera "Taffy, and Old Munch," for which Hopkins wrote both the libretto and the music. It was performed in 1885 at Steinway Hall, New York, with children as actors and singers, which aroused the objections of the Society for Prevention of Cruelty to Children. In the program, Hopkins declared in his characteristic fashion: "Twenty-eight years of New York musical life have so soaked me with nastiness that my very bones cry out for something pure and innocent in the personnel as well as in the sentiment of my opera." However, the critics found that Hopkins added only more nastiness in his children's opera. The story was indeed nasty: in it Old Munch fed little Taffy live

worms for candy! One verse of the chorus went like this:

*Odorous smells in the dells
All our nostrils greet.*

The opera was reported in a New York newspaper under the headline: "The Unutterable Compound by Jerome Hopkins Under a Toothsome Title Scores a Failure." But Hopkins would not be downhearted. He put on another production of "Taffy, and Old Munch" two years later in New Rochelle and published the following invitation in the local press: "Unless people are educated to enjoy anything, from a toothpick to a tombstone, they will not pay for it. The only sensible way to educate a community in an art is to begin with the young. Come and hear your own dear little children in a work of musical art. Tickets are at Johnson's drug store and the more you buy the better will be the Festival of my Opera, 'Taffy, and Old Munch'."

Long before Admiral Peary, the North Pole was discovered by the authors of an operetta entitled "Arctic, or The North Pole Expedition," with music by a Portland organist named G. W. Gould, who conducted its first performance in New York on November 27, 1882. The libretto was simplicity itself. An Arctic explorer is in love with a Vassar girl, whose father is a banker. The banker will not give his daughter in marriage unless the groom proves his character by discovering the North Pole! The explorer appeals to the Hon. W. Malone, Secretary of the Navy, who shows interest in the project and also in another Vassar girl in the cast. The ship is launched; the hero reaches the North Pole, returns in triumph and receives the hand of the banker's daughter.

The scale of alternating tones and semitones was first explicitly used by Rimsky-Korsakov in his opera-ballet "Mlada." The score includes an ocarina tuned in this scale. Then the scale was discovered again and again, by Felix Petyrek (1892-1951), who imagined that he constructed it for the first time; by Ludomir Rogowski (1881-1953), who called it a Persian scale, and others. There is, of course, nothing new in this scale. It is simply a broken diminished-seventh chord, with passing notes filling the interstices of the component minor thirds.

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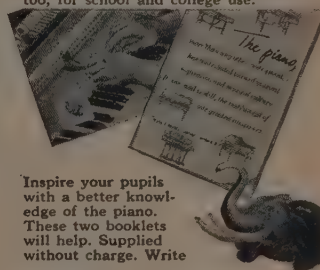
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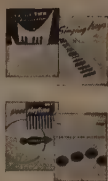
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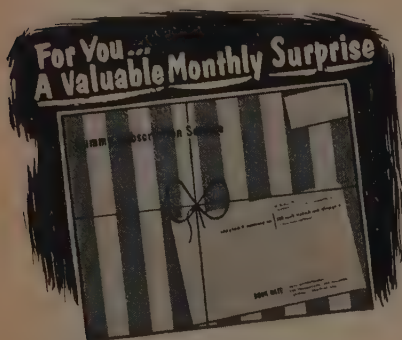
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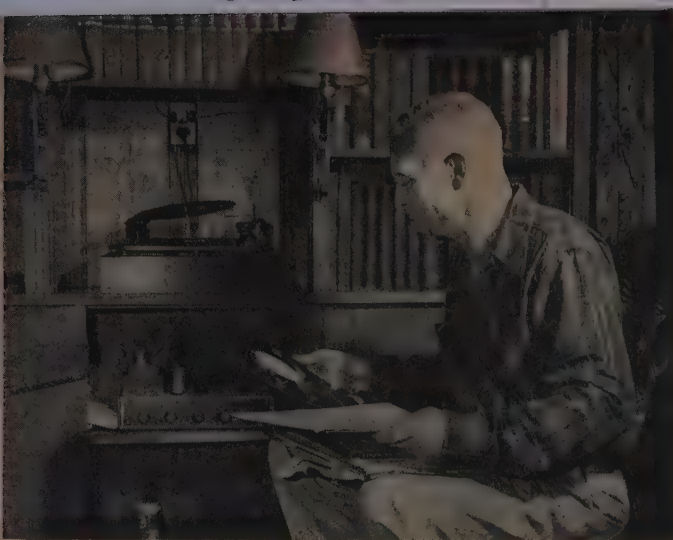
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Gov. Adams in an informal moment with his Hi-Fi set.

LET YOUR HOBBY POSSESS YOU

*An interview with Governor Sherman Adams,
The Assistant to the President of the United States
Secured especially for ETUDE by Rose Heylbut*

SHERMAN ADAMS is a wiry New Englander, with a typically New England combination of cool shrewdness and warm enthusiasm, and a controlled nervous energy that suggests a highly polished steel trap. The build of his face and his eager glance give you an idea of how he must have looked as a boy when he first began the music hobby which remains his favorite means of recreation.

Sherman Adams began his career as a businessman and lumber expert. He entered public service a little over a decade ago as a member of the New Hampshire State Legislature. Upon his election to Congress as Representative from New Hampshire he went to Washington; left to become Governor of New Hampshire; and returned as Assistant to the President. Music has gone with him each step of the way.

Fifty-ish and with graying hair, Governor Adams describes his present duties as those of a general practitioner rather than of a specialist. He has been called the President's chief adviser. In his spacious office

overlooking the White House lawns, he bids you "make yourself to home" while he accepts a telephone call; deals with members of his staff; jots down a memorandum. Then he turns back to you and picks up the thread of what he was saying at the exact point at which he left it.

He enjoys talking about music which, he tells you, ranked among his family's interests long before he was born. Hailing originally from Vermont, the Governor's birthplace, his parents settled in Providence, Rhode Island, where his mother, a trained singer, was soprano soloist in the Calvary Baptist Church. Most of the family sang, played piano and organ, and surrounded the boy with an atmosphere of good music and good taste.

"In my day, rural communities in New England did much singing," says Governor Adams. "Especially beloved were the hymns—traditional anthems and the gospel hymns of Sankey. Families gathered around the reed organ in the parlor, of nights, and sang these hymns together. From

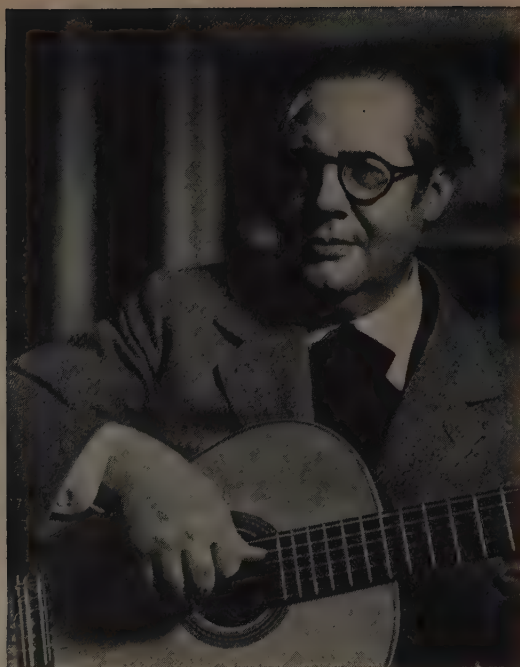


© Time Inc.
Gov. Adams as a lusty participant in the second bass section of the Cathedral choir, Washington, D. C.

this pleasant custom there grew the habit of general family music-making. Our music rooted in religion, but spread out to include other home songs. This, perhaps, represents our American tradition of music, like the folk music of other lands."

In due course, young Sherman attended the East Manning Street school, in Providence. There his clear soprano and his fidelity to pitch and tune-carrying earned him the distinction of very often being called to the front of the room to lead the class singing. This distinction continued even to his becoming class chorister of his 1920 Class at Dartmouth College. At the East Manning Street school, too, he was heard by the choir master of St. Stephens Episcopal Church, and invited to join the boys' choir, one of the best in New England. About the same time, he began piano lessons which he continued through high school.

In these years, young Adams came under the influence of Miss Florence Slack who taught declamation at the Hope Street (Continued on Page 41),



Andres Segovia, guitar virtuoso

Olga Coelho, Brazilian singer-guitarist



The Classic Guitar Comes into its own

*"The guitar is a marvelous instrument
which few people understand."*

by W. Charles Lekberg

FRANZ SCHUBERT wrote once that "the guitar is a marvelous instrument which few people understand." This was probably pretty much the case in the early 19th century when poverty-stricken Schubert had only a guitar on which he did most of his composing. His guitar even hung above his bed and he played it every morning before rising.

But in recent years musicians all over the world have been finding out just how "marvelous" an instrument the classic guitar is. And guitarists are doing a remarkable job helping them understand it.

The appeal of the guitar is now universal. The International Classic Guitar Association, formed in 1952, draws its support from almost all of

Europe, South Africa, the United States, Australia and Japan. Japanese devotees of the guitar even have their own bi-monthly magazine, "Armonia" (Harmony).

Why the classic, or Spanish, guitar, which has been known to Western Europe more or less in its present form since about the 13th century, has taken so long to become recognized as a distinguished instrument, puzzles lovers of guitar music.

Perhaps its long-delayed adolescence as a folk instrument prevented its acceptance into the more distinguished music circles.

The lyres of Egypt and Babylon, the *pandoura* of ancient Greece, and the three-stringed *tamboura* of Turkey and India were all precursors of the modern guitar. Wandering mu-

sicians from the East playing stringed instruments began appearing all over Europe during the 8th century. But it wasn't until the Crusades in the 11th century that the passionate music of the East really entered Europe to stay: the crusaders had brought back with them an improved version of the ancient Greek *pandoura*, the *kithara*.

The guitar developed its present form mostly among the Spanish after Roman merchants brought them the *kithara* some time before the 8th century. The stringed instrument of the Moors, *al ud* or "the wood," which entered Spain about that time, was generally regarded with disfavor by the Spaniards. The *ud*, however, spread to Western and Central Europe in the form of the lute and gained some popularity.

In the 16th century, the eleven-stringed *vihuela* became the instrument of elegant and polite Spanish society. But the guitar, which then had only four strings, remained the instrument of the people.

When the fifth string was added to the guitar about the middle of the 16th century, the instrument began to be called the "Spanish guitar," and from that time on the *vihuela* began to disappear. By the 17th century it was

(Continued on Page 56)



*A noted pianist and teacher offers
valuable suggestions toward*

Solving Piano Problems

*From an interview with Edwin Hughes
Secured by Gunnar Asklund*

(Among the most distinguished of American musicians, Edwin Hughes is noted both as a pianist and as a teacher. He studied with S. M. Fabian, then with Rafael Joseffy in New York, finally going to Vienna for three years to study under Theodor Leschetizky, becoming one of that great master's assistants. He spent seven years abroad, appearing as recitalist and orchestral soloist, after which he returned to America. He continued his soloist's career, in addition to teaching and giving two-piano recitals with his talented wife, Jewel Bethany Hughes. He has lectured and held master classes at many colleges and universities; for the Music Teachers National Association, of which he was President for two years; for ten State Music Teachers Associations; and for countless local associations and clubs. Mr. Hughes prepared the article on Piano Instruction for the *Encyclopaedia Americana*. He is President of "The Bohemians," New York's celebrated musicians club, is Executive Secretary of the National Music Council and serves on the Music Panel of the American National Theater and Academy.—Ed. Note)

MANY years of experience have taught me that the solution of most piano problems depends on two sets of factors. The first covers pedagogic presentation by the teacher. The other takes in the attitude of the student himself. If the latter steers away from the idea of "getting by," if he sets himself high goals and pursues them devotedly, if he learns to look upon problems as challenges rather than obstacles, he has it in his power to make his studies not only

more profitable, but easier.

To illustrate, let us consider the problem of practicing. Most piano students form their practice habits at the very time that they go to grade school, or high school; and the problem of working in the necessary two hours or more of earnest practice can become a vexing one. It is the student's own responsibility. If he is talented and meets the situation with genuine interest, he will make the time.

Turning to problems of technique, the student must be taught to realize that finger facility is but a means to an end, never a goal in itself. Still, it is an important means of unlocking the secrets of music. There is a theory in circulation that, since technical study is sometimes difficult or dull, it can be avoided; that the student can garner technique by playing pieces. The only thing wrong about this theory is that it does not work. A student would not expect to write poetry without knowing how to spell and punctuate; nor would he expect to appear as an actor on the stage without mastering the basic techniques of pronunciation and declamation. The same is true of music. The meaning of music cannot be released without the basic techniques for releasing it. And I find that the student does not rebel against technique if the matter is properly presented. Let him understand that technique is not drudgery, but a means of setting music free; that his own musical progress will be accelerated as the result of developing a sound technical equip-

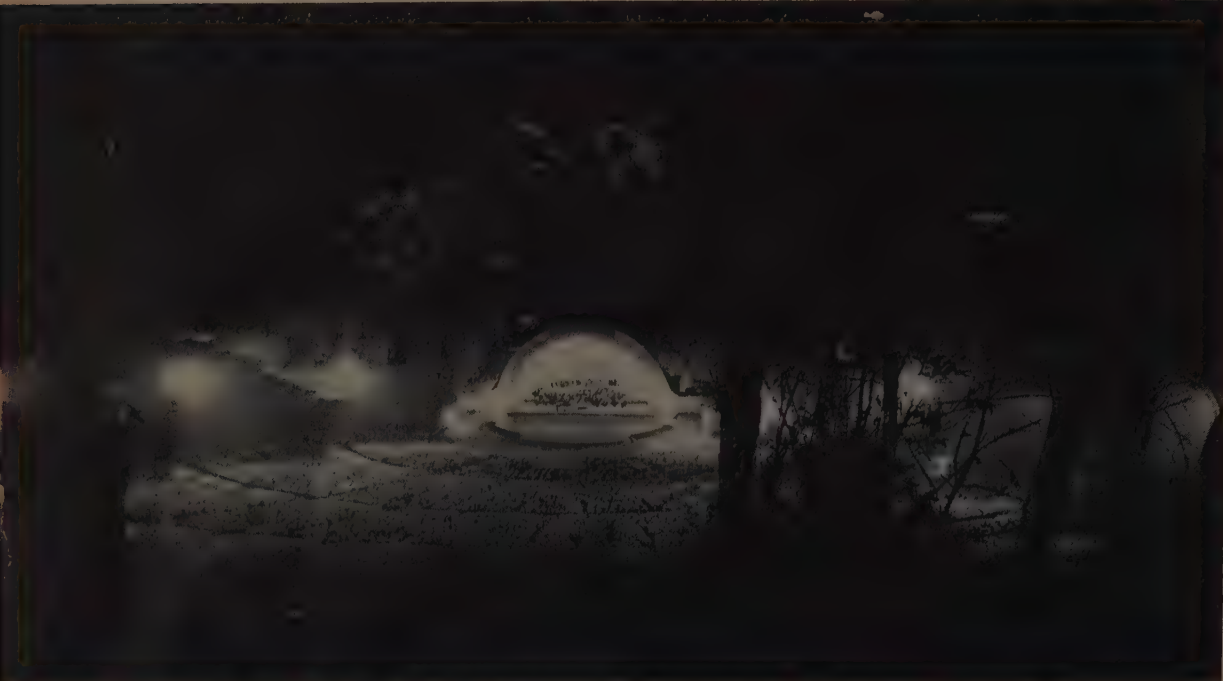
ment, and he will soon be eager and willing to master the elements which will make the performance of his pieces easier and more pleasurable.

The proper presentation of technique includes emphasis on what to study and how to study it. The average student needs to spend more time and concentration on the fundamentals of technique—clear, well articulated scales, arpeggios, octaves, trills, chords, broken chords, leaps, double notes, etc. Also he helps himself greatly if he works at these with the metronome.

Without constant checking with the metronome, the student is in no position to evaluate his own progress. A scale technique of only 100, four notes to the beat, is rather primitive; a scale technique up to 144 begins to sound like velocity. Let the student set himself the goal of trying to develop a scale speed of 200 or better, all the while understanding that the 200 means little in itself, but much as a preparation for easier passage work in the pieces he studies. If he can manage good, clean scales at 200, passage work at 144 will present few difficulties.

Working with metronome can help to set definite goals, which can be checked from lesson to lesson. Begin scale work at 60, let us say; by the next lesson, bring it up to 72; then to 96, and gradually higher. In this way, the student has something definite to work towards, and, he will approach these increases in speed with real interest and will develop growing confidence in (Continued on Page 60)

Hollywood Bowl's Strange Story



"Symphonies Under the Stars." A typical concert night at the famous Hollywood Bowl.

An intriguing account of the history of a famous outdoor concert hall.

by Weldon D. Woodson

SINCE the first concert in 1922, more than 8,000,000 people have attended Hollywood Bowl's "Symphonies Under the Stars." They and the general public conceive of the 20,000 seating capacity outdoor amphitheater as where the great musicians have performed—Schumann-Heink, Galli-Curci, Horowitz, Heifetz, Rachmaninoff, Markova, Flagstad, Rubinstein, Menuhin, Melton and a host of others. In fact, almost every contemporary artist of world renown has appeared at least once in the mammoth arena. The early history of the 69-acre property, however, never hinted it would become a mecca for the cultural minded.

Originally a part of the sage-covered Daisey Dell Valley, cattle grazed upon it. Its owners included Greek George, the camel merchant, Don Eugenio Plummer and M. Bonoff, the Russian fur trader. Even when music lovers first considered the dusty hollow for summer symphonies, it was a patch of sage and cactus, with an

abandoned ranch house in its midst.

Noted, too, was a large pepper tree, which legend says served as gallows for horse thieves in the '30s. Removed in 1940, it stood by the old box office built more than a quarter century ago of lumber from stages used in the production of Charles Wakefield Cadman's Indian opera "Shanewis." In recent years, a new ticket booth replaced it. Pepper Tree Lane leading to the Bowl resulted when pepper tree fence posts took root and grew.

Its first stage consisted of a discarded barn door from which, prior to 1920, the late Hugo Kirchhofer led community singing. Those who came for it and the festivals of Thanksgiving Day and Christmas sprawled on the naked slopes. In 1921, the first sunrise Easter service occurred here, and the throngs stood high in the hills to welcome the dawn. Each Easter Sunday since then thousands flock to the Bowl, but now seats accommodate them and they listen to the choirs, soloists and min-

isters on the 120-ton sound shell stage.

Three women mothered the Bowl. Coming to Los Angeles from Philadelphia, Mrs. Wetherill Stevenson remembered seeing in 1916 "Julius Caesar" in Pennsylvania's Beachwood Canyon. Inspired by this, for 35 nights she staged near Los Angeles a dramatization of Edwin Arnold's poem "The Light of Asia." The Theatre Arts Alliance which she headed discovered the Bowl site as a home for similar plays. Aided by Mrs. Chauncey D. Clark, she bought the land and held it until the Alliance could pay for it. Now the County of Los Angeles owns it, subject to a long lease by the civic, non-profit Hollywood Bowl Association. Mrs. Artie Mason Carter originated the idea of "Symphonies Under the Stars."

The first of the concerts was conducted by Alfred Hertz on July 11, 1922, under the guidance of Mrs. Carter. The \$3,000 needed for lighting equipment came from the proceeds of the (Continued on Page 48)



Brass Sextet of the Cleveland Heights High School Orchestra and Band

THE BRASS SECTION— STRENGTH OF THE ORCHESTRA

An authoritative discussion of the rôle of this section of the present day orchestra

by Ralph E. Rush

BEFORE the introduction of valves to brass instruments there were three different methods used for bridging the sounds of the natural harmonic series of the horns. In general principle they followed one of the following: (1) "stopping" or inserting the hand into the bell; (2) lengthening the tube by means of a slide; or (3) covering holes in the tube by keys much like the present-day saxophone.

The stopping device was most successful when used on the French Horn and has been used for solo playing from about 1750 on. By partially stopping the horn with the hand in the bell, all the overtones between the sixth and sixteenth partials could be produced without much loss of quality, and tones that were out of tune could be altered easily by adjusting the hand in the bell. This "stopping" provided horn players with practically a chromatic in-

strument within its upper register at a limited dynamic range and made the horn a melodic instrument of great service to the orchestrator. The effectiveness of this hand technique can be verified by the fact that adoption of valves on the horn came last and well after 1850.

Stopping was less effective on the trumpet since the choked quality of stopped sounds destroyed the characteristic brilliance and ring of the trumpet tone.

The lengthening of the slide had been used since the fourteenth century as a most essential part of the trombone. The sackbut (pump) was common in England, and had occupied in Germany a very important position in civic organizations. It was the trombone choir, including alto, tenor and bass trombones, that played chorales from church towers on holidays for many centuries in Germany. This old Moravian custom was

brought to America when Bethlehem, Pennsylvania, was first settled, and may still be heard there during religious holidays. Some effort was made to apply the slide mechanism to the horn but nothing came of it because the stopping method had already produced such satisfactory results. The slide was adapted to the trumpet, and for some time in England, slide trumpeting flourished as a highly skilled art.

The use of key-holes or finger-holes pierced into a tube played by means of a cupped mouthpiece was also a device much used. The wooden, leather-covered cornetto family (Zinken in Germany) had been used in several sizes varying from the old cornetto to the larger serpents, but these became obsolete before the end of the eighteenth century. Keys were tried on horns and trumpets but with little success.

In May, (Continued on Page 51)

At Home with Ernest Bloch

An intimate word picture of the distinguished composer who in July observed his 75th birthday

by NORMA RYLAND GRAVES

HIGH on a hilltop overlooking the broad Pacific at Agate Beach, Oregon, Swiss-born Ernest Bloch—one of today's greatest composers—has found an ideal retreat for his sunset years. In the midst of rugged beauty that is both an inspiration and source of quiet, uninterrupted hours he lives with his music, for life to the 75-year-old composer can be interpreted only in terms of music. During the 15 years he has lived in Oregon, he has produced an immense amount of musical literature varying in scope from his recently completed "Symphony for Orchestra and Trombone" (1954), to "Four Wedding Marches" for organ.

In recent years his contacts with the outside world have been sporadic due to his reluctance to interrupt his work schedule. "There is so much to do and so little time," he says quietly. Very frankly he tells you that he is not a "rapid" composer; that he has worked eight months on a symphonic poem "that can be played in 25 minutes."

However, he has taken time out for such major events as a trip to Rome to assist in the 1953 production of his opera "Macbeth" (first staged in 1910). He also conducted his "Concerto Symphonique" at the 1949 Edinburgh Festival, and the following year motivated the six-day Bloch Festival at Chicago. Recently he was awarded an honorary doctor of letters degree by Reed College in Portland, Oregon.

In a way, this latter event is typical of the composer's life today. He

received his honor surrounded by his family. His son, consulting engineer Ivan Bloch, flew down from Alaska. His artist-daughter, Lucienne (she illustrates children's books) came up from California. Two members unable to attend were his daughter Suzanne, a distinguished lutenist whose professional commitments held her in New York, and the composer's wife, confined to the family home by illness.

But no matter how many honors are conferred upon Ernest Bloch, he finds his greatest happiness working in the peaceful seclusion of his Agate Beach home. Chances are that if you were to call upon him early any morning you would find him in the spacious living room, seated before his Steinway grand, pencil in hand, white hair ruffed out by frequent fingerings. Music and books fill the room, and it is against such a background that you are more keenly aware of his vibrant personality.

He is a small man—little more than five feet in height—moving with a liteness unusual for one of his years. He exudes a certain youthful freshness, redolent of the great outdoors which he so passionately loves.

While he may start work in the living room, he soon transfers to his studio, a detached unit formerly used as a guest house. Here, accompanied by three morning pipes, he settles



Ernest Bloch in the living room of his home

down to the day's real stint. Close at hand is his piano, but he is not dependent upon it.

Ernest Bloch is probably best known for his "Schelomo Rhapsody," "Israel Symphony" and "Three Poems," although his published works number close to a hundred. Among them are orchestral and choral scores, chamber music, string quartets, compositions for piano, for violin, flute, viola, cello, songs, pieces for organ and also for two pianos. His music is distinctive, filled with color and passion in which vivid rhythms and novel harmonies are skillfully fused. In 1953 he was especially honored when he received two awards given by the New York Music Critics' Circle for his "String Quartet Number 3," and his "Concerto Grosso Number 2"—the first time a composer had been given two awards the same season.

Mr. Bloch feels that imagination is one of the composer's most important assets. "But he must also have independence of thought," he emphasizes. "The young American composer should not (Continued on Page 45)

Current Trends in School Choral Music



An authoritative appraisal of present conditions in the school choral field with hints concerning what may be expected in the days to come.

by **GEORGE HOWERTON**

EVERY PERIOD of time may justifiably be said to be one of transition, since life is never static and the very quality of living implies movement from one cultural pattern into another. However, the present day is one in which changing trends are particularly observable. It has been said that in successive historical periods, changes tend to come with greater rapidity; consequently, as time goes on, shifts in emphasis may occur with greater frequency and the trend of the current appear to be deflected more often.

I. Some particularly obvious emphases in the present-day school choral program may be summarized as follows:

A. *Singing is to be carried on as an activity for pleasure and enjoyment.* While the public performance is still maintained as an important aspect of the total program, nevertheless there is evident a swinging away from an earlier attitude, where it was often apparently regarded as the controlling factor in setting up a particular year's work. It now becomes less an end goal in itself and more a motivation for the development of a wider experience and an advancing technical skill.

B. *Notation and sight-reading are to be developed as means for increased enjoyment.* Ability in sight-reading is cultivated but not over-emphasized; it is regarded rather as a tool than as a finished product.

C. *Special choirs are to be provided for the particularly gifted singers.* While opportunity for participation in choral experience is to be provided for all the student body,

whether particularly gifted or not, at the same time groups should be developed which have for their aim the finished performance of fine literature. These groups will necessarily draw upon those individuals whose talents are of a special order and will demand of them the greatest degree of excellence of which they may be capable.

D. *School music experiences should be continued into post-school life.* There should be a definite link between the school music groups and those groups in the community which afford musical experience to the individual after he has completed his school career. School music should so function that through it the student is introduced to musical performance in such a way that he will continue participation long after he has graduated from his school organizations. School music should be considered not as an ultimate end, but as a means of introduction to the whole field of musical experience; it should open up for the individual avenues of expression which would otherwise be closed to him. These avenues should serve him throughout all his life, not merely for the time he is in school.

II. The following matters in school choral work are being given considerable attention at the present time.

A. *Required courses in music.* There is apparent no uniform agreement as to whether music should be a required course or not. Requirements range from (1) no required music beyond the sixth grade, to (2) required courses continuing throughout the junior high school career. In

some situations, one semester of music is required in the seventh and eighth grades; in many places students may elect music or art for one semester or more in junior high. By and large, music is not customarily required in the senior high school.

B. *Assembly singing.* It is generally felt that this activity should be encouraged, that wider attention should be given to it and that the general quality and character of assembly singing might well be raised at the present time.

C. *Integration of music with other subjects.* This matter does not apparently meet with too much enthusiasm. The so-called topic project plan which has been widely accepted in recent years does not appear to be considered particularly effective by most music teachers. The principal criticism seems to be that the topic project makes only a superficial and scanty integration and does not provide any really basic link between music and the other subject field, whatever it may be.

D. *A cappella singing.* It is felt that a cappella groups should be maintained. At the same time, there is widespread and growing interest in the maintenance of a favorable balance between accompanied repertoire and that which is sung without accompaniment. While experience is to be provided with a cappella literature, it is felt that the singing experience should not be confined exclusively to unaccompanied literature but should be extended to include at the same time some of the fine works in which the accompaniment is an important element. (Continued on Page 39)

Keeping Pace with Radio and TV Music

by Albert J. Elias

Peter Herman Adler conducting "The Abduction from the Seraglio" on NBC-TV.

Toscanini visits Adler on the TV set. Maestro Adler with singers Davis Cunningham and Tomiko Karrazawa.

WHILE there may be some who feel that the television industry is still young and pioneering, few could deny that one of the projects which has already reached full maturity is the NBC Television Opera Theatre, which this month begins its seventh season. Directing the enterprise is a man intent on making operas appealing to music-lovers and non-music-lovers alike—Peter Herman Adler.

"Take Lukas Foss' new opera, 'Griffelkin,' which opens our season on Sunday, November 6," says Adler. "It is the fairy tale story about a young devil who is sent to earth to prove his worth as a devil, does a good deed, is expelled from Hell and ends up being sent back to earth in the form of a little boy. Even if it didn't have first class music, we have enough material there to make a good show."

One of the advantages of working on television, Adler was saying the other day, is that if you run across an opera with an interesting libretto and not such great music, "at least you can still make a good TV show out of it. While in opera houses people are used only to using their ears, on television they have become accustomed to looking with their eyes as well as listening with their ears. I think our Opera Theatre has done a great deal towards giving back to opera the show, the visual element. And we've done so by building our operas from the ground up. We find and train singers for each rôle, singers who look their parts, sing well and act well. Our sets, like the camera work and every phase of the production, are planned and carried out so that they help tell the story in the simplest and handsomest terms. Most important, doing our operas in Eng-

lish has made them more meaningful to people all over the country. The same people who have been used to hearing the Metropolitan Opera broadcasts—which amounts to hearing a concert version of opera—now that they see opera and, with our translation, understand it, write us letters about their excitement. And so do viewers who have never before seen or heard an opera; they are delighted to find it not as un-understandable as they were brought up to think, and amazed how our opera is so much like a Broadway show."

With millions seeing each of NBC's productions rather than the three or four thousand who can squeeze into any one of our opera houses for a single performance of live opera, Adler thinks "it's safe to say we've tested the response of Americans to all kinds of opera to a very large degree." This season's schedule, Adler points out, is typical of the varied selection of operas the company presents. Besides the Foss work, the Opera Theatre has slated the world première of another new American opera commissioned by NBC, Stanley Hollingsworth's "La Grande Breteche," based on the Balzac story (March 25); Puccini's "Madam Butterfly" (November 27); the annual presentation of Gian-Carlo Menotti's "Amahl and the Night Visitors" (December 25); Mozart's "The Magic Flute," in a new English version by W. H. Auden and Chester Kallman (January 15); Tchaikovsky's "Eugen Onegin," in a new translation by George and Phyllis Mead (April 29).

"When it comes to new works, we're actually in a better position to do them than anybody else in the country," Adler avers. "Modern operas, if they don't keep people away from the opera house, often (Continued on Page 48)



Clarinet section, 1954 National Music Camp Band, at Interlochen, Michigan, coached by Keith Stein.

Study Course for the Clarinet

Suggestions to the teacher or student looking for the best study and solo material for his chosen instrument.

by William D. Revelli

NEVER in the history of music has such an abundance of instructional materials and performance literature been made available to teachers, artists and students.

Although the quality of these new publications has not always kept pace with the quantity, no teacher, who is desirous of making a thorough search and evaluation of available materials, should experience any difficulties in establishing a worthy course of study encompassing the elementary, intermediate and advanced stages of the student's development.

To complete such a survey and evaluation will require considerable time, interest and tenacity; however, such efforts will undoubtedly result in the establishment of a program of study that is geared to the student's musical development.

To know *how to teach* is not enough, for our modern teacher must be as equally informed on *what to teach!* A physician who is an expert diagnostician, but who is unable to

"prescribe" proper remedial treatment can hardly possess the qualities of a highly successful doctor. Only recently, I observed the teaching techniques of a young and inexperienced teacher who was quite skilled in the techniques of presentation, though totally oblivious to the fact that his materials, that is, his "medicine," were quite lacking the ingredients so necessary to the students' progress and development.

We are, of course, aware that no single instructional text has yet been designed that will fulfill the needs of every student and teacher; yet the fact remains, today's teacher has an endless variety of materials from which he may select those that most effectively meet the needs of his particular students.

With these facts in mind, let us proceed to the development of a proposed graded course of study for the clarinet. There is perhaps a greater quantity of published instructional as well as solo and ensemble materi-

als for the clarinet than for any other of the wind instruments.

Undoubtedly this outline will not meet with the complete accord of all students or teachers; therefore, please bear in mind that it is merely suggestive and represents *one*, rather than *the one* outline. On the other hand, the following recommended materials are representative of the most worthy literature for the instrument and have been selected after an exhaustive study and survey of methods, solos, ensemble and supplementary texts which appropriately lend themselves to the student's complete training and performance capacities.

The material is divided into three classifications in accordance with their degree of difficulty; namely, (1) *Elementary*: approximately grades one and two; (2) *Intermediate*: grades three and four; (3) *Advanced*: grades five and six.

An attempt to classify a composition by a definite grade is likely to lead to (Continued on Page 50)



THE MIRACLE OF SUCCESS

The sensible artist must realize that the selling of his wares goes hand in hand with the making of music.

From an interview with Ruth Cowan

Secured by LeRoy V. Brant

THE MAN or woman who sells the services of the artist should know better than almost any other person what the artist should offer for sale. The concert bureau manager is the one who does the selling; he or she is the one who knows the saleability of the artist's offering. His opinion in the matter of saleability and the approach to selling is worthy of every consideration on the part of the aspirant to a life in music.

Let there be no criticism of this realistic approach to the matter of an artist's living. The artist must eat before he can sing or play or compose. Without money he cannot eat. It has been many a long century since the ravens fed Elijah. Today the sensible artist realizes that he must sell his wares, and that the selling of them is a profession just as honorable and useful as that of the making of music. The two, in fact, go hand in hand.

Ruth Cowan managed the last Southern California tour of both Paderewski and Rachmaninoff. She booked

Louise Homer and Schumann-Heink. For many years she was with Arthur Judson, a giant in the field of artist-management. She organized and for three and a half years was the manager of the Utah Symphony. She was invited to leave Salt Lake City to become the executive secretary of The Music Academy of the West at Santa Barbara, where is gathered a corps of great teachers such as Piatigorsky, Lotte Lehmann, Darius Milhaud, and others of like caliber, who lead young America into the paths of the making of great music. Her knowledge of the things for which concert management cries fits her to help young musical America concerning points regarding managers, points which artist teachers rarely discuss, possibly do not even realize exist. Certain of her thoughts follow.

Elements of Success

"At the top of the list of qualifications necessary to a concert artist is the ability to project himself over

the footlights. Without this ability the greatest talent will remain sterile, from the standpoint of concerts. If you consider the great artists you have heard, beginning, say, with Schumann-Heink, you will realize that in every case you felt *with* the artist as he performed. Schumann-Heink could make you actually see the child, the father, the Erl-king. Other contraltos may have had voices as great, but in her day there were none that projected their voices as she did. That projection was the first element of her greatness. Put in another way, she always shared with you her feeling for music, she insisted that you must share with her. She did not merely offer it, she commanded that you share it.

"This quality of sharing is one of the qualities of Lotte Lehmann's greatness; in a quiet way Emmanuel Bey has it (for an accompanist must possess it no less than a soloist). When you attend a concert where this quality is lacking you go home little moved, emotionally. This is not so much a matter of artistry, it is a matter of humanity, of loving people, perhaps you might say. The young artist who lacks this quality will also lack success, and from the beginning he should realize the fact.

Artist-Manager Relationship

"The young artist must find a good manager. Here, I think, is a matter little understood. Booking artists is an extremely highly specialized field. The youngster who would set the world on fire often thinks that because he owns a torch nothing more is necessary. But much more is necessary, the public must be made aware that one has appeared on the horizon who has a torch. If the public is unaware of a torch, it will not buy one. If it does not buy the privilege of seeing the torch, the owner of the torch will not be able to eat, the torch will burn itself out for lack of fuel replenishment, and another tragic chapter about torches will blot the pages of musical history.

"The manager is the one who acquaints the money-holding public with the fact that a new torch has been lighted. The public is apathetic, apparently, but not so really. But it is engaged in making a living for itself, and must be reminded often and loudly that this new torch is available for (Continued on Page 46)



PIANIST'S PAGE

Reminders for the New Teaching Season

With comments on various teaching procedures

by GUY MAIER

AT A RECENT class I asked a young fellow about ten years old, "When do you take your piano lessons?"

"Wednesday mornings, seven o'clock."

"Wow! Don't you hate to get up that early?"

"No, sir, because I like my piano teacher so much. She always looks so nice!"

Good heavens, I thought, how can anyone look "nice" at seven A.M.? After questioning many teachers I learned that most of them find it necessary to teach not only at seven A.M. but at seven P.M., too, and often later in the evening in order to get in the lessons which their school children require. This leaves them free for part of the mornings. Then they have noon lessons until one-thirty; then again a space until three or three-thirty, followed by the hard afternoon drive often until nine o'clock.

What a day that is for any human being! What other profession exacts such ridiculous hours? Only their love for music and their zeal to teach drives these wonderful piano teachers.

When, recently, I saw one hundred of them at a tea party, looking young, chic and very smart (quite unlike the piano teachers of the last generation), I asked them, "Do you ever dress like this when you give lessons?" They indignantly answered, "Of course not!" It seems to me that the teacher is wise who dresses stylishly for her lessons, and who looks especially "nice" for those early morning young people. When youngsters start out with the kind of lift music can give, it will set a happy tone for their entire day's experience.

So, let's look our very best at seven A.M.; and, if necessary, just go to bed again for an hour or two at nine.

Those Long Afternoons

As to those afternoon-evening teaching sessions: Be sure to give no pupil overtime. If you do, it's a confession of weakness. After forty-five minutes of enthusiastic teaching, you, as well as the student, should be ready to stop. Even if the pupil seems able to concentrate longer he will not be able to digest what you give him; consequently, the extra time and energy will be wasted. When I give lessons even to an advanced pianist, one hour is about the limit. He can't take more; he leaves the studio gladly (but happily, I hope).

So, no overtime, please!

Those Evening Lessons

Isn't it possible for you to teach not more than one or two evenings a week, especially if you have a husband or family? What do they do when you desert them four or five nights a week? If you teach every day and several nights a week there's probably something wrong somewhere. You have become a music-fanatic, you are trying to escape from living a full, well-integrated life, you are feeding an inflated ego, or you are letting music consume you.

Do you think it is hopeless in your town to secure permission for your students to be excused from school for their one-hour piano lesson each week. Good piano students almost always lead their school classes in high academic marks; therefore, you can go to the principal to request that hour for lessons. If you could fill up the gaps in your morning or early afternoons, your teaching hours would be much better regulated.

So many teachers tell me that they hold out two days for themselves. No lessons are ever given on those days for any reason. This is a "must,"

and should be started right from the beginning of the season.

Class Lessons

Those of you who are still frightened by class piano teaching could start out your season by compelling groups of four, six or eight of your students who need similar technic drill ("Thinking Fingers," Books 1 and 2, "Etudes for Every Pianist," etc.) to come together in classes for a month, instead of taking private lessons. Many teachers have been doing this with great success.

Or, if you want students to study the works (style) of any composer, you could, for example, choose Brahms. In a class of four or six you could have eight or ten Brahms pieces ready to sell to the choosers. You could play short excerpts from these compositions and discuss Brahms and his pianistic style. (Think how much good this would do you!)

Or, some teachers like to begin the autumn work with copious sight reading. This can be done admirably with four persons reading duets (two copies) on two pianos, with you "conducting." At each period, loaned out reading assignments are given to the students for the next lesson. Such reading is always done quietly, with no "expression," no pedal and, above all, no halting in the reading.

One good way to offer help to the readers is for the conductor always to count a measure (as he conducts) while the pupils silently look it over; then without pause as he counts again, the students play the measure. Then silence as he counts the next measure, after which (no break in counting!) the students play it, etc. Any short piece can be read confidently in this way. Furthermore it compels the reader to take in the

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Teacher's Roundtable

Maurice Dumesnil, Mus. Doc. discourses on The Value of Scales, Turina's Piano Music, Recital Etiquette, and other matters.

THE VALUE OF SCALES

There seems to be quite a discussion at present concerning the value of teaching scales to piano students. What is your advice to a piano teacher? I thank you.

(Mrs.) C. T., Pennsylvania

My advice is, unreservedly: teach scales! I know there is a discussion on this subject and it has been going on for some years. Some teachers apparently believe it is possible to acquire technic through "getting it out of the pieces." However, experience and observation indicate that it is not so. There is a vast difference in the playing of those who work assiduously on technic in all its branches—scales, arpeggios, octaves, double thirds and sixths—and others who are satisfied with the repetition of a few passages out of sonatas or concertos and rely on this to attain notable results. To a trained ear that difference is obvious: the student who adopts the latter course lacks smoothness, control, in one word, quality; whereas another student who has been and remains faithful to his daily technical "gymnastics" performs with clarity, color, assurance and a general feeling of musical and physical relaxation.

Undoubtedly the scale-less theory has appeal to some students and their parents. No wonder then that it has been adopted by a number of teachers. But just the same, I can only repeat once more: get *more* technic out of your pieces, but let this be *in addition* to the real drills for which there are no substitutes. The results will speak for themselves.

TURINA'S PIANO MUSIC

I recently purchased a Westminster recording of works for orchestra by Joaquin Turina and am perfectly fascinated by them. I would like to

know about his piano compositions, and also a little about him. Do you consider him as ranking with Albeniz, Granados, and de Falla? Thank you very much for the information.

R. W. B., Florida

I certainly consider Turina as being in the same class as those three great Spanish composers. The constant inspiration of his music, its melodic flow, and above all its wonderful local color, place him at the top, and not only in his native land but in all Europe. For ten years he lived in Paris where he studied composition at the Schola Cantorum under Vincent d'Indy, and piano with Moszkowski. It was my privilege to know him then, and I found him a distinguished, affable and modest gentleman. Upon his return to Madrid he took part in many musical activities, taught at the Conservatory, and occupied the post of music critic for the important newspaper "El Debate."

Turina's style combines happily the romantic and impressionistic elements. It is always descriptive in character and depicts many aspects and scenes of Spanish life, Andalucia and his native Seville in particular. His production for the piano is considerable and reaches around one hundred and fifty numbers. Among them I might single out: *Soir d'été sur la terrasse* (Summer Evening on the Terrace), from the suite "Coins de Séville" (Demets, Eschig), grade 5; "Le Cirque" (The Circus) suite (Associated Music Publishers), grade 6; *Tango* (Salabert), grade 5; "Sevilla" suite (Demets, Eschig), grade 7; *Sacro Monte* (Salabert), grade 4½.

Any on this list will be a valuable addition to recital programs. My favorite among them is probably the first mentioned, *Summer Evening*. It

is one of the most atmospheric pieces I have ever known, and its languid charm is bound to cast a spell upon any listener.

RECITAL ETIQUETTE

What is the proper etiquette for a début recital in a city of over fifty thousand? I consider this to be a problem for many teachers and students alike. Are flowers for the stage superfluous? Must programs be printed or is it permissible to have them neatly mimeographed? Is it correct to present the teacher at the end? Must young men wear tuxedos (sometimes they can be very uncomfortable)? Is there any reason why concert pianists use a piano with an ebonized finish rather than one in walnut or mahogany?

Thank you in advance.

P. J. B., Iowa

The matter of proper etiquette is entirely one of personal inclination. There is no set rule either for the dress or the decoration of the platform with shrubbery.

If the début recital is a formal one, a young man can wear either full dress or tuxedo. No decoration whatsoever on the stage. Of course, it is just the opposite if the performer is a young lady, and flowers, shrubbery and decoration are in order.

I don't think it advisable to introduce the teacher to the audience at the end of the program. This would lessen the professional aspects of the recital.

In all cases printed programs are preferable, for they give a high class touch to the occasion which mimeography doesn't convey.

As to the black finish of concert grands: they *all* come that way. Would it be because black is considered more formal and dignified than

(Continued on Page 62)

The Accordion and the Symphony Orchestra



Eugene Ettore, accordion soloist with symphony orchestra conducted by Harold Newton

It is truly significant to note the ever-growing number of appearances of accordion virtuosi with our major symphony orchestras.

by Theresa Costello

AS STATED in last month's accordion article, there are many people, among them fine musicians and music educators, who in spite of the accordion's progress still refuse to accept it as a serious instrument. This is especially true when considering the accordion in relation to the orchestra. That many conductors refuse to recognize the potentials of the accordion in the orchestra can only be due to the fact that they have not taken the trouble to analyze the instrument.

Today's accordion has been developed into a multi-switch instrument, thus allowing for a variety of tonal possibilities. It is these tonal possibilities that allow the accordion to blend so beautifully with all orchestra instruments and also allows the accordion to substitute most satisfactorily for numerous instruments. It is equally true that if more arrangers also were aware of the various color combinations that an accordion can

produce, many accordion parts could be included or written in the scores. In all instances the inclusion of an accordion part would add color to the orchestra section.

Notwithstanding this fact, the last few years has seen much progress towards this end. Slowly but surely, the accordion has been featured with the London, Philadelphia, Detroit, Denver, Eagle Rock and other symphony orchestras. To be specific, in 1953, the well known accordion virtuoso, Andy Arcari, played with the Philadelphia Symphony Orchestra directed by Eugene Ormandy in a performance of "Arcadian Sketches," composed by Virgil Thomson. While the composer in this instance did not write a special solo part for the accordion, the accordion was here used to increase the variety of effects of the entire orchestra.

Joe Biviano, one of the outstanding accordion virtuosi of today, has had considerable experience in per-

forming with various symphony orchestras and recalls with great satisfaction his playing the accordion part in Virgil Thomson's modern opera entitled "Four Saints in Three Acts." When queried about his opinion of the accordion, Mr. Thomson replied that he thought the accordion a most valuable orchestra instrument useful in soft passages and incomparable for string accents. It blends admirably with strings and the harmonium.

Another contemporary composer to use the accordion in orchestrations is Alban Berg, who in his opera "Wozzeck" included a part for the accordion. Alban Berg used the accordion as a tone color, which blended with the string and brass sections surrounded by bassoon, English horn and cello.

Mr. Biviano also played the accordion part at a recent performance of this work by the New York Philharmonic Orchestra. Biviano reports

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ORGANIST'S PAGE

New Careers for Organists

by Alexander McCurdy

RECENTLY there appeared in this space an article describing opportunities in the pipe-organ field for persons other than organist-choirmasters. The gratifying and much appreciated response in the way of letters to this department suggests that the subject is one of general interest.

The previous article, for the sake of conciseness in covering a broad topic, omitted mention of one of the most interesting and remunerative fields of all. This is a career in selling.

It may be that some readers are put off by the terms "salesman" and "salesmanship." One may object: "But I'm not the salesman type."

Many of us have an oddly stereotyped idea of what salesmanship means. We picture the salesman as a breezy, hearty, back-slapping extrovert of the "live-wire" or "go getter" type. He is equipped with a pocketful of cigars, an unlimited fund of Pullman smoker stories and a line of "sales talk" designed to batter down the stoutest resistance. Mere ordinary mortals feel themselves incapable of such high-pressure operation.

Without going into the question of whether this is an accurate picture of salesmanship in general, it can be stated that it definitely is not representative of the organ field. The most successful men have almost nothing in the way of "sales talk." They make sales, not by talking, but by demonstrating.

Now it is obvious enough that if one operates a typewriter with two fingers, one is not able to display the typewriter's full potentialities as well as an expert who types 120 words a minute. In the same way, an organ will sound better played by an expert organist than with a duffer at the console.

Accordingly, the best salesmen are

above-average as performers. As a matter of fact, it is not unusual for the man who sold the instrument to play the dedicatory recital when an organ installation is completed.

In addition, these men know instruments and their construction inside and out. Many have spent time at the factory observing how the instruments are built. The result is that when it comes to setting up a demonstration, they know how to make an instrument put its best foot forward.

I have in mind a man in New York State who from his salary as an organist saved up enough to open his own music shop. Among other things he obtained the franchise for a certain make of electronic organ, and now has competitors green with envy.

In making a demonstration, he studies the church or other location with great care. He has no hesitation in altering factory specifications—putting in a larger amplifier, for example—if he thinks it necessary. He is careful to play a program of music suited to the instrument and to the use for which it is intended. Since he is thoroughly familiar with the instrument's strong and weak points, he is careful to emphasize the former rather than the latter. As a result, the electronic organ which he represents, demonstrated in competition with others potentially every bit as good, makes a stunning impression.

This man tells me he uses almost nothing in the way of "sales talk." The instrument speaks for itself.

A man in the Middle West resigned his organist's post to serve as representative in that region for a pipe-organ builder. He underwent an apprenticeship at the factory, learning in detail every aspect of pipe-organ construction. Today he is able to "follow through" on an installation

from placing the initial order to playing the dedicatory recital.

This man has made himself invaluable in supervising the installation of pipe-organs. An instrument can be superbly designed, and built of fine materials with the skilled craftsmanship and almost ferocious integrity characteristic of organ-builders; yet in the actual installation of so complex a piece of machinery, "bugs" are almost certain to appear.

An experienced trouble-shooter, our man is on hand to make sure that such flaws are corrected, possibly to lend a hand himself in correcting them. Extra pains taken in this regard result in pleased customers, who recommend our man to others. Such men are in constant demand. I am sure I am not the only teacher who is always being asked where a good demonstration organist can be found.

The demand, moreover, shows no sign of diminishing. Recently I attended the annual Music Trade Fair in Chicago, at which a spokesman for the electric and electronic organ industry made a forecast of the industry's total sales for the coming year. The vast sum he mentioned so staggered me that I forgot to write it down; but it is clear that the industry is in flourishing condition.

And this, contrary to the views of many gloomy prophets, has not been achieved by putting pipe-organ builders out of business. As mentioned in a previous article, there is hardly a builder in America who can promise delivery in less than a year; and many have a backlog of orders sufficient to keep them busy eighteen months to three years.

Consequently, the sales side of the industry is a wide-open and growing field in which qualified men are always (*Continued on Page 44*)



VIOLINIST'S FORUM

To Fit a Bridge

by Harold Berkley

"... Will you please tell me what the distance should be between string and fingerboard at the end of the fingerboard? I have to fit the bridge myself, as there is no one in this town who can do it. ..."

S. F. S., Florida

So as to be sure of giving you the exact measurements, I sent your letter to a friend of mine who is perhaps the leading violin expert in New York. I cannot do better than quote his letter almost verbatim. He wrote:

"Bridges must be fitted by someone fairly expert with a knife. They come in standard blanks, and first the feet must be fitted to the belly of the violin, and after that the bridge must be cut down to proper height and properly curved. Furthermore, for best tonal results the bridge must be thinned according to the requirements of the particular violin. All of this is a rather difficult operation, and that is why repairmen make a charge for fitting a bridge. There are no pre-fit ones that are satisfactory because there are no two violins that are quite alike.

"The normal distance of the E string above the end of the fingerboard is about $3\frac{1}{2}$ mm., which is approximately $\frac{3}{32}$ of an inch. The G measured in the same way should be about $5\frac{1}{2}$ mm., or about $\frac{9}{32}$ of an inch."

In other words, fitting a bridge is quite an undertaking. I think you would be much more satisfied with the tone of your violin if you sent it to a responsible repairman than if you tried to fit the bridge yourself. I have watched experts fitting bridges, and the time and care they spend in getting the feet to fit exactly on the top of the violin is an example of patience and conscientiousness. But if you decide to do the job yourself, good luck to you!

STUDY BOOKS FOR BEGINNERS

"Please recommend violin study books for young beginners. I have a young pupil who is now in Wohlfahrt Op. 45, first book. Please suggest other technique books to use as supplement to or to follow Wohlfahrt. How soon do you recommend work in the positions? Scales? And should I use a scale book or teach them by rote? ..."

Mrs. J. P. W., Illinois

The first book of Wohlfahrt is usually followed by the first book of Kayser, Op. 20. If the student has done good work on the Wohlfahrt studies, he should be ready, when he comes to Kayser, to start on the positions. For this I would recommend Book II (and, if necessary, its Supplement) of the Laoureux Violin Method. Kayser I and Laoureux II can be studied together. If the pupil practices only an hour a day or less, the Kayser and Laoureux studies can well be assigned alternately—one lesson Kayser, the next Laoureux. By the time the pupil has worked through Kayser I, he is usually far enough along to do Kayser II, skipping Wohlfahrt II; though if there is any doubt in the teacher's mind about the student's readiness for the second book of Kayser, then some of the studies in Wohlfahrt II are indicated.

After Kayser II comes, perhaps, the supplement to Book II of Laoureux and some studies from Mazas I (the Special Studies). With these, some work on Ševčík Op. 1, Book III is always good.

You ask how soon I recommend work in the positions; my opinion is, the sooner the better—always provided that the student has a good ear and listens to himself critically. For the inattentive student and for one whose ear is dormant or almost lacking, I would suggest that visiting

the third position be postponed until he can hear accurately his playing in the first position. If a pupil cannot be relied on to play B and D in tune on the A string in the first position, he certainly can't be trusted to play the same interval in tune when shifting to the third position with the first finger. In general, however, as soon as intonation is fairly solid in the first position, the pupil can be given the third position (followed by the second), while additional fluency is gained in the first position by the use of more advanced studies.

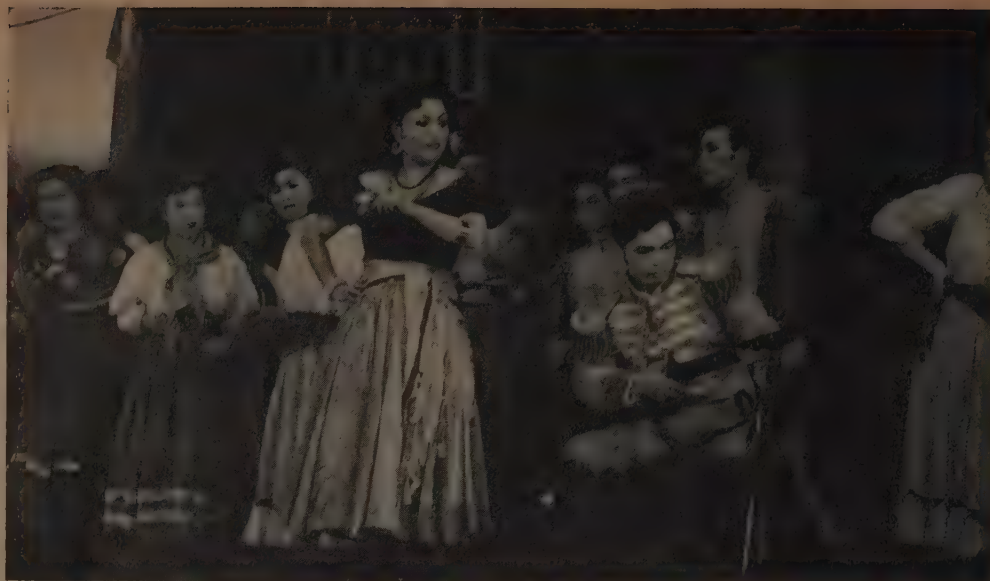
Scales? Of course—and accompanied by their related arpeggios. All the better Methods include scales almost from the beginning, and real use should be made of them. For one thing, the study of scales teaches the relationship of each scale-step to the tonic; for another, working on scales and arpeggios is the surest and easiest way for a student to learn the key-signatures. A third reason—and certainly not of less importance—is that careful work on scales and arpeggios promotes good intonation and an even, strong finger grip.

By all means use a book in the teaching of scales, particularly after the pupil has begun to shift. Rote teaching is all very well in its place, but its place is not the private lesson—when extra time can be given to any point that needs extra attention. For the pupil who is beginning to shift into the positions, the best scale book, in my opinion, is Schradieck's Scale Studies, published by G. Schirmer, New York. The chromatic approach leads the pupil into the higher positions almost without his being aware of it.

Your questions were really very constructive.

A PROBLEM OF SMALL HANDS

"... May I (Continued on Page 52)



Scene from "Carmen" as produced by Nikikai Company in Tokyo

Music in Tokyo, Part Two

Japanese operatic performances, radio broadcasts, children's concerts, street musicians and other interesting items are discussed in the concluding section of this article.

by Irving Chettye

IN ADDITION to its subscription series, the NHK Symphony Orchestra broadcasts "Symphony Hall," a one hour program every Wednesday evening. "This is an hour of highest delight to music lovers throughout the country and this program is judged to attract the greatest number of listeners among all programs devoted to Western music. Classical as well as modern works are presented in these broadcasts, and the compositions by Japanese musicians are included as often as possible. Among the featured soloists both Japanese and Western artists play with the orchestra. For burgeoning young musicians, the opportunity to perform with the NHK Symphony Orchestra on a national broadcast is equivalent to recognition of their art and a golden chance for their future career. Some of these broadcasts are open to the public; one can readily see when 'Studio 1' holds such an open evening by the long lines of patient music lovers that wind around the NHK building long before the doors are scheduled to open.

"Far beyond the shores of Japan, the NHK Symphony Orchestra reaches out to a world audience in

the International Broadcasts, once a month, directed overseas by short wave. It is our greatest joy and pride that we are able to present to overseas listeners contemporary Japanese music together with Western classics played by the NHK Symphony.

"On special occasions, NHK makes a point of supplementing the studio broadcasts of the NHK Symphony Orchestra by relay broadcasts of public concerts. On these occasions, enthusiastic listeners are afforded the opportunity of appreciating the orchestra's performances broadcast directly from a public hall or theater. At times, these special broadcasts are given as part of NHK's social service, to assist such public causes as the Community Chest, the Olympic Fund and similar campaigns.

"Besides the regular performances in Tokyo, a vital part of the orchestra's work consists of a concert cycle presented in the larger cities throughout Japan. Fortunately, among the devoted 'fans' the orchestra finds that there is a generation of new music lovers developing alongside the efforts of professional performers. It augurs well for the future of music in Japan. In fact, the hunger for the best

in music is so great that every concert of the Subscription series in Tokyo and the major cities of Japan is completely sold out, and that not even standing room is obtainable at times. New would-be subscribers find that it is as difficult to enter a subscription as it is to find a diamond on the streets. A subscription seat has assumed the nature of a precious family heirloom, not to be surrendered on the public market, but to be renewed season after season."

When we add to the work of this fine group the performances by the Tokyo Symphony Orchestra and its series of guest conductors, including such eminent musicians as Jean Martinon and Sir Malcolm Sargent, the Tokyo Philharmonic and the Konoye Symphony, we can see that there is a rich musical fare of symphonic music available to meet this hunger for Western music.

This season has brought operatic performances of "Madam Butterfly," "La Traviata," "I Pagliacci," "Tosca," "Carmen," and a new Japanese opera based on an ancient story which has been popularized in Kabuki plays, "Shuzenji Monogatari" by Osamu (Continued on Page 43)

Siciliano

Sicilianisch

ROBERT SCHUMANN

Schalkhaft

Allegretto scherzando M.M. $\text{♩} = 96$

L'istesso tempo

p *cresc.* *f* *Fine*

D.C. al Fine senza replica

Sonata IX, in F minor

DOMENICO SCARLATTI

(1683-1757)

Edited by M. Esposito

Grade 4½

Allegretto moderato (♩ = 108)

PIANO

From "Early Italian Piano Music," Edited by M. Esposito
Copyright 1906 by Oliver Ditson Company

First system of musical notation, measures 1-5. The key signature has three flats (B-flat, E-flat, A-flat). The tempo/mood is marked *mp* (mezzo-piano). The music features a melody in the right hand and a bass line in the left hand. Measure 1 has a first ending bracket. Measure 5 has a *p* (piano) marking.

Second system of musical notation, measures 6-10. The music continues with a melody in the right hand and a bass line in the left hand. Measure 6 has a *cresc.* (crescendo) marking. Measure 7 has a *f* (forte) marking. Measure 8 has a *dim.* (diminuendo) marking. Measure 10 has a first ending bracket.

Third system of musical notation, measures 11-15. The music continues with a melody in the right hand and a bass line in the left hand. Measure 11 has a *p* (piano) marking. Measure 12 has a *tr* (trill) marking. Measure 13 has a *cresc.* (crescendo) marking. Measure 14 has a *tr* (trill) marking. Measure 15 has a first ending bracket.

Fourth system of musical notation, measures 16-20. The music continues with a melody in the right hand and a bass line in the left hand. Measure 16 has a *p* (piano) marking. Measure 17 has a *tr* (trill) marking. Measure 18 has a *tr* (trill) marking. Measure 19 has a *tr* (trill) marking. Measure 20 has a first ending bracket.

Fifth system of musical notation, measures 21-25. The music continues with a melody in the right hand and a bass line in the left hand. Measure 21 has a *f* (forte) marking. Measure 22 has a *dim.* (diminuendo) marking. Measure 23 has a *dim.* (diminuendo) marking. Measure 24 has a *dim.* (diminuendo) marking. Measure 25 has a first ending bracket.

Sixth system of musical notation, measures 26-30. The music continues with a melody in the right hand and a bass line in the left hand. Measure 26 has a *p* (piano) marking. Measure 27 has a *dim.* (diminuendo) marking. Measure 28 has a *pp* (pianissimo) marking. Measure 29 has a *rit.* (ritardando) marking. Measure 30 has a first ending bracket.

Ever Vigilant

Grade 3

March

MICHAEL BRODSKY

Sharply rhythmic ($\text{♩} = \text{ca. } 96$)

Piano

1 4 4 1 2 3 2 3 5 4 3 2

mp *mp*

2 4 1 4 1 3 2 4 1 3 2 4

4 5 1 2 2 4 1 4

3 2 3 5 4 3 2 1 1 5

mp *f*

4 3 1 4 5 2 1 4 1 3 2 5 1

cresc. *ff* *mp*

mp *f*

This page contains six systems of musical notation for a piano etude. The notation is written for the left hand on a single staff in G-flat major (two flats). The music is characterized by complex fingerings, often indicated by numbers 1-5 above or below notes, and various dynamic markings.

- System 1:** Features a piano (*p*) dynamic. The right hand (treble clef) plays a melody with a 4/2 fingering, while the left hand (bass clef) plays a bass line with a 3/2 fingering. The system concludes with a *p* dynamic marking.
- System 2:** Continues the piece with a *p* dynamic. The right hand has a 4/2 fingering, and the left hand has a 3/2 fingering. The system concludes with a *p* dynamic marking.
- System 3:** Features a *p* dynamic in the right hand and a *f* dynamic in the left hand. The right hand has a 4/2 fingering, and the left hand has a 3/2 fingering. The system concludes with a *f* dynamic marking.
- System 4:** Features a *p* dynamic in the right hand and a *p* dynamic in the left hand. The right hand has a 4/2 fingering, and the left hand has a 3/2 fingering. The system concludes with a *mp* dynamic marking.
- System 5:** Features a *mp* dynamic in the right hand and a *mp* dynamic in the left hand. The right hand has a 4/2 fingering, and the left hand has a 3/2 fingering. The system concludes with a *mp* dynamic marking.
- System 6:** Features a *f* dynamic in the right hand and a *ff* dynamic in the left hand. The right hand has a 4/2 fingering, and the left hand has a 3/2 fingering. The system concludes with a *ff* dynamic marking.

Along the Way

Grade 3½

Gaily

DOROTHY JAEGER BRES

Piano

The musical score is written for piano and consists of five systems of music. Each system contains a right-hand (R.H.) and left-hand (L.H.) part. The key signature is one flat (Bb) and the time signature is 2/4. The first system starts with a forte (f) dynamic. The second system continues with the same dynamics. The third system starts with a forte (f) dynamic. The fourth system starts with a mezzo-forte (mf) dynamic. The fifth system starts with a mezzo-piano (mp) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

First system of musical notation, measures 1-5. The key signature has one flat (B-flat). The first measure starts with a piano (*p*) dynamic. The piece concludes with a *rit.* (ritardando) marking and a fermata over the final chord.

Second system of musical notation, measures 6-10. The tempo is marked *a tempo*. The system concludes with a *Ped. simile* (pedal simile) instruction.

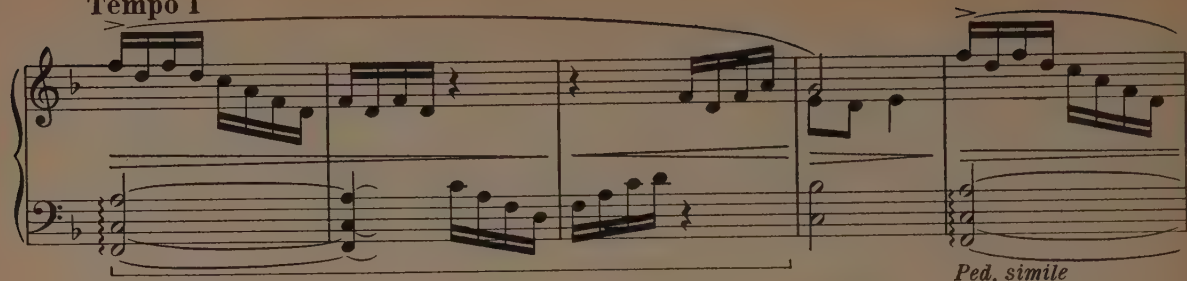
Third system of musical notation, measures 11-15. The tempo remains *a tempo*. The system concludes with a *mysteriously* marking.

Fourth system of musical notation, measures 16-20. The system continues the melodic and harmonic development.

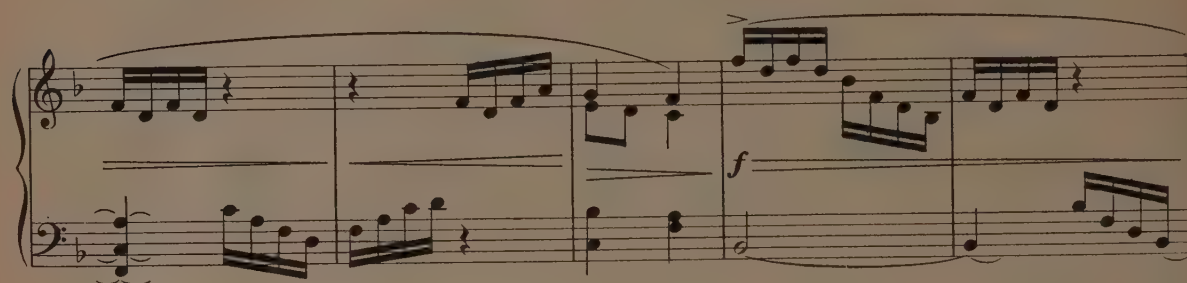
Fifth system of musical notation, measures 21-25. The system continues the melodic and harmonic development.

Sixth system of musical notation, measures 26-30. The system includes a *dim.* (diminuendo) marking in measure 27, a *rit.* (ritardando) marking in measure 28, and concludes with a *mp* (mezzo-piano) dynamic and a fermata.

Tempo I



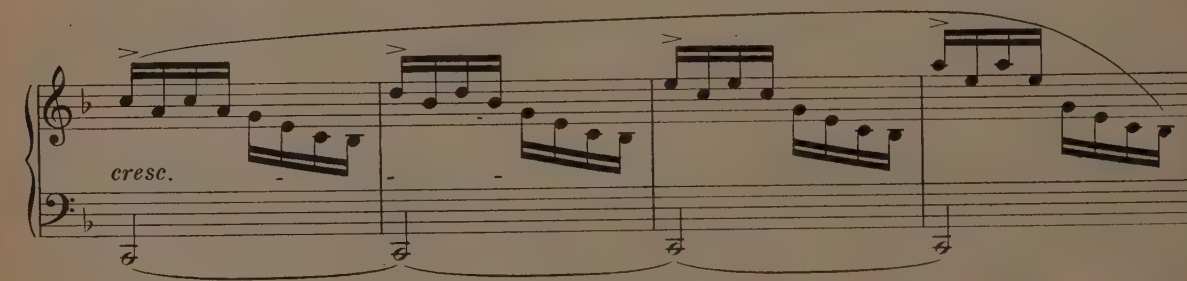
First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, some beamed together. Bass staff has a supporting line with chords and eighth notes. A bracket under the bass staff is labeled *Ped. simile*.



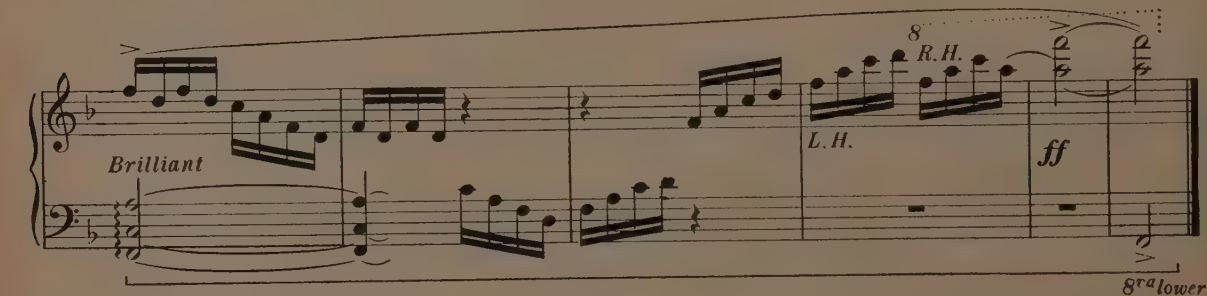
Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the supporting line. A dynamic marking *f* appears in the bass staff.



Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the supporting line. A dynamic marking *mf* appears in the bass staff.



Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the supporting line. A dynamic marking *cresc.* appears in the bass staff.



Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the supporting line. A dynamic marking *Brilliant* appears in the bass staff. A dynamic marking *ff* appears in the bass staff. A dynamic marking *L.H.* appears in the bass staff. A dynamic marking *R.H.* appears in the treble staff. A dynamic marking *8^{va} lower* appears in the bass staff.

Canzone Amorosa

(from "Un Giorno in Venezia")

ETHELBERT NEVIN

arr. by Mark Laub

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Tablets ↓↓↓ ↓↓↓

Ped. 3

Andante

Ⓢ Ⓢ

From "Highlights of Familiar Music" for the Hammond Spinet Organ, arr. by Mark Laub

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ETUDE-OCTOBER 1955

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains several measures of music, including a triplet of eighth notes. The middle staff is in bass clef and contains a melodic line with a slur. The bottom staff is in bass clef and contains a bass line. The word "Fine" is written at the end of the top staff.

Second system of musical notation. It consists of three staves. The top staff is in treble clef and begins with a piano (*p*) dynamic marking. It features a complex melodic line with many beamed sixteenth and thirty-second notes. The middle and bottom staves are in bass clef and provide harmonic support with various rhythmic patterns.

Third system of musical notation. It consists of three staves. The top staff continues the complex melodic line from the previous system. The middle and bottom staves continue their respective parts, maintaining the harmonic and rhythmic foundation.

Fourth system of musical notation. It consists of three staves. The top staff features a very loud (*ff*) dynamic marking and a section marked *L p* (Lento piano). It ends with a section marked *fff* (fortississimo) and a *L* (Lento) marking. The middle staff has a *sfz* (sforzando) marking. The bottom staff concludes the piece with the instruction "D. S. al Fine".

for Eric

S. A. T. B., Junior Choir, with Organ accomp.

Traditional English Hymn
Arr. by George Lyne

37

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too, would bring their treas - ures To of - fer to the King, They have no wealth or

cresc.

cresc.

learn - ing? What shall the children bring?

dim.

dim.

Junior Choir *mf*

We'll bring Him hearts that love Him, We'll bring Him thank - ful

pp

praise; And young souls meek - ly striv - ing To walk in - ho - ly

p

ways: And these shall be the treas - ures We of - fer to the

mf

cresc.

King, And these are gifts that - ven The poor - est child may

bring. We'll bring the lit - tle du - ties We'll have to - do each

mf

day, We'll try our best to please - Him, At home, at - school, at

p

play: And bet - ter are these treas - ures To of - fer to the

mf

cresc.

SCHOOL CHORAL MUSIC

(Continued from Page 17)

E. *Development of knowledge as to vocal technique.* Choral directors should be so trained that they are prepared to deal with the voice as a performing mechanism. A thorough knowledge of breath control, tone production, and diction should be prerequisite for any choral teacher. Particular attention should be given to the boy voice, which demands thorough knowledge for its proper treatment. It constitutes a very special problem and must be handled in a special way in order to preserve and extend its natural beauty and bring it through the voice change without damage.

F. *General musical education of the choral director.* There is an increasing awareness of the importance of thorough grounding in the basic essentials of music. This implies a wide knowledge of choral literature, of harmony, ear training and theory, together with the problems of voice production.

III. The function of the school choral program has been interpreted variously with considerable attention lately to the relation of music to the total educational experience.

The rôle of education in producing effective maturity is to provide children with and to train them in aesthetic experience so that they will develop patterns useful to them in maintaining morale, in relieving tensions, in identifying themselves with a cultural group, and in general sensitizing them to beauty. The possibilities of great enrichment of life by wholesome, affective experience constitutes a challenge to all interested in aesthetics.¹

It has been said and truthfully that an overwhelming percentage of our acts are emotionally motivated, and that an almost negligible per cent of our curriculum components are designed to awaken and develop a healthy emotional experience.²

Music should be employed to provide the child with that means of self-expression which every individual so keenly needs and which music can so effectively provide. Music provides an opportunity for social development in a manner possible for no other activity in the school. The shy, timid individual whom we call the introvert can, through music, be brought out of himself and into contact with his group. The group participation possible in choral singing can give him the confidence and self-assurance necessary to make him an effective member of his social group. Such participation can give him poise,

can develop within him the ability to conduct himself easily in public, and can make it possible for him to operate effectively as a member of society.

The extravert can come to know through choral performance the joy which is possible in group activity; he can be made aware of the necessity of merging his own personality with that of the group; he can be taught the spirit of co-operation and group-feeling. Opportunity for the development of leadership and initiative is provided in a unique way in the music organization, where the individual advances solely through recognition and development

of his own particular powers and abilities. At the same time it provides in an equally unique fashion a means whereby individual ability can be made to contribute to the achievement of the group as a whole. The extraverted person can thus develop through music into a person, not only gifted in individual endeavor, but one effective as a social being and member of his social group.

The choral group provides a channel through which all of our cultural streams can mingle. There is no place such as the choral performance where all nationalities, all racial strains, all

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1. Prescott, Daniel A., "Emotions and the Educative Process."

2. Landsbury, John J., "Education Through Music," MENC Yearbook, Vol. XXX (1939), p. 32.



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colors and all creeds of belief can meet without prejudice. Through the mutual joy which all participants in singing can experience there comes voluntarily and without compulsion a tolerance and a sympathy for other members of the group, an awareness of the pleasure which all men, of whatever race or creed, may experience in mutual enterprise. The choral group is one of the few organizations in a community where all economic groups within the community and all social classes meet on an equal footing. It is one of the few places where members of a group are selected entirely on the basis of merit and without regard for economic standing or social prestige.

Music provides in rare measure that release from the strain and tension of daily life which is so necessary in times as turbulent as those of the mid-twentieth century. In these days, when the whole world feels a sense of insecurity, when members of the family are often widely separated, musical experience can give the child that sense of permanence which he so desperately needs.

Music can serve in a unique way as a means of illuminating the contributions of the past. An introduction to the great masterpieces which previous ages have left behind is often the first awakening within the student of what it is in the past which may have meaning and value for him today. An awareness of the fact that there is lasting beauty in what the past has produced serves itself as an anchorage in the present.

Through experience with the great masterpieces of bygone ages, one becomes aware of the priceless heritage which we have received from former days. He comes to see that there are enduring beauties which have continued down to today from the time of their beginning. He comes to know and love things which have been known and loved by men of all ages. This realization of the continuance of an ideal of beauty through all the changes of history provides the individual with a sense of security in a time when shifting values and changing social attitudes tend to give him a feeling of instability and impermanence.

The school choral organization has a responsibility not only to the individuals within the group but also to the school itself and to the community at large. It should provide for audience as well as participants experience with the best which the composers of all ages have left to us. With an educational viewpoint on the part of the director, the school music group can be one of the most effective agents possible for the cultivation of taste, the establishment of standards, and the awakening of interest not only in the schools but throughout the community.

THE END

LET YOUR HOBBY

POSSESS YOU

(Continued from Page 11)

High School, and earned fame by organizing groups to conduct entertainments in local hospitals and institutions. Although his voice was then changing, Sherman Adams ranked among the pillars of these entertainments by playing piano and reciting.

"My great specialty was Alfred Noyes' *The Highwayman*," said Governor Adams. "I don't think I'll ever forget it." Then, speaking more to himself than to his visitor, he tested himself on the opening lines:

*The wind was a torrent of darkness
among the gusty trees,*

*The moon was a ghostly galleon
tossed upon cloudy seas,*

*The road was a ribbon of moonlight
over the purple moor . . .*

The trial came off creditably, the Governor looked pleased, and the visitor got a sample of the famous Adams oratory.

In the fall of 1916, Sherman Adams entered Dartmouth. His voice was then a deep bass, and he was at once accepted for both the choir and the glee club. That same fall, he got what he describes as one of the great thrills of his life. Though still a freshman, he found himself on the stage of Carnegie Hall, singing for Dartmouth in the Intercollegiate Glee Club Competition. "That was my first visit to Carnegie Hall—indeed, my first visit to New York," he tells you, "and there I was on the stage!"

He sang with the Glee Club during his four years at Dartmouth. In his senior year, he became Leader and traveled about with the group except for his period of service in World War I. These vocal travels developed his abilities as a singer, and stimulated an earlier interest in opera.

"While I was still in high school," said Governor Adams, "I worked in a local market for 12½ cents an hour, in order to get money to go to Boston when the Metropolitan Opera came there on tour. I heard Caruso, Amato, Scotti, Mme. Homer, Mme. Schumann-Heink, and many more of the great voices of that great day. That was, indeed, the great era of *bel canto*—perhaps the greatest our country has had. It was a wonderful experience for a young singer, and the most wonderful sort of pleasure. I still hear those glorious voices, and remember the evident enjoyment Caruso took in tossing out his high-C's. I became an opera devotee; and have remained one, going

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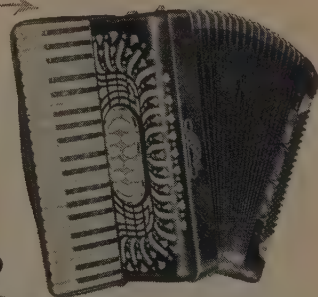


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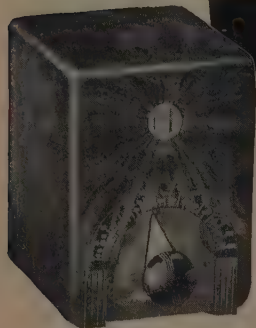
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to all the performances I can.

"I also went to the Boston Symphony whenever that great orchestra came to Providence. Karl Muck was the conductor while I was in college, and I had an opportunity to make his acquaintance. Philip Greeley Clapp, our coach and professor of music, had written a symphony which the Boston orchestra played, and he invited me to go with him to hear it and after, to go backstage to meet Dr. Muck. His entire manner exemplified our then-current ideas of Prussian autocracy; when we got into the trouble, in 1917, I had a vivid picture of what we were up against."

His schooling done, Governor Adams married, and began his business career in rural New Hampshire, where professional music was rare and keeping in touch with concerts required more than mere listening. Mrs. Adams (the Governor speaks of her as Rachel) is also a music lover, and together they would drive well over a hundred miles of a cold winter night to attend concerts in Boston, or Hanover, or Portland. His own piano studies have given the Governor a keen interest in piano recitals. "I heard Paderewski at the last concert he gave in New England," he tells you. "My chief recollections of the event are that we had to pay three dollars apiece for gallery seats, and listened to the most stirring rendition of Chopin's *Revolutionary Etude* that it was ever my good fortune to hear. I also heard the remarkable De Pachmann in Portland, Maine, and, like everyone else, was fascinated by his splendid playing and by his odd habit of addressing congratulatory remarks to himself."

In addition to hearing music, Governor Adams kept his hand in by joining the choir of the village church. From 1923 to 1945, he was bass soloist, and the venerable organist still wants to know when he is coming back.

Up to this point, Governor Adams' music hobby differed little from that of any cultivated and enthusiastic music-lover. Then, in 1945, he went to Washington as Representative from the Second District in New Hampshire, and became the first Congressman to engage in professional music. Visiting the National Cathedral, he was so impressed by the excellence of the choir that he applied for membership; went through a grueling audition in singing, sight-reading, and intonation; and emerged as full-fledged member of the bass section. He left this post in order to campaign for Governor of New Hampshire.

"It was a helpful and thoroughly pleasant experience," he tells you, "particularly when it came time for the annual Christmas program. In those days, the National Cathedral choir gave a Christmas concert in the National

Gallery, and the occasion was such that one could really let go as *basso profundo*. I could always manage low-C with some volume, and was generally asked to take the double octave. This gave me a great feeling of belonging."

As Governor of New Hampshire and as Assistant to the President, Governor Adams' duties have left him no time for participation in professional music, but he still manages to keep up his hobby. He sings and plays as a means of recreation, and hears all the good music he can. He attends the major performances that visit Washington, and tries to get to New York whenever his favorite works are announced.

In his Washington home, Governor Adams has a large and intricate high-fidelity set (the building of which he supervised), and he turns it on the moment he awakens. "We have music through breakfast," he says, "and again at night. Mostly, I tune in Station WGMS (which stands for Washington's Good Music Station), and remain one of their great admirers, although I don't think they know it. We also have

(Continued on Page 50)

MUSIC IN TOKYO

(Continued from Page 26)

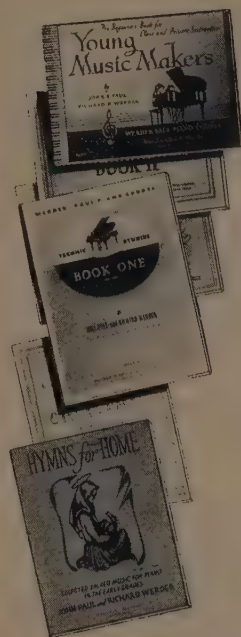
Shimizu. This opera had its premiere in Osaka last November, at which time it was awarded a prize by the Ministry of Education in connection with the musical activities of the Arts Festival.

The Yoshida Music Management Company brought to Japan one season a young Italian tenor, Arrigo Pola, and two distinguished conductors, Nicola Rucci and Manfred Gurlitt, with the Tokyo Symphony Orchestra providing the orchestral background. The performances were bi-lingual in nature, with the tenor singing in Italian, and the Japanese cast singing in Japanese. The orchestral dynamic was built to the voice of the tenor, and Japanese voices are not nearly as loud as we are wont to hear in opera in the West.

In spite of such incongruities, the Japanese public packs the opera house just as avidly as a sell-out at the Metropolitan Opera. The expression which they use to describe their attendance at opera is, "We are going to see the opera," whereas the foreign music lover usually says, "We are going to hear the opera."

This attitude reflects the strength of the visual approach to art by Japanese, rather than the aural approach which is necessary and characteristic of the occidental approach to music. Operatic performances are like their Kabuki, which literally means song, dance and

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drama; and to the Japanese, Kabuki has been an ancient form of their operatic art. It is only recently that they have become interested in Western operatic performances, so they can tolerate multilingual performances of opera without being the least disturbed, since their approach is primarily to the dramatic action rather than to the music.

Radio Broadcasts

The music heard on Japanese stations contains a greater percentage of recorded serious music than is normally heard in the United States via the same medium.

A run-down of a typical day's program over Stations JOLF, JOKR, JOAK, JOZ contains the following:

A.M.

8:05-9:00—Piano Quintet in F minor (Brahms), Jorg Demus and Vienna Konzerthaus Quartet; Brahms Lieder: Annie Ferbermeyer (soprano), Mathilda Dobbs, soprano.

9:15-10:00—"New World" Symphony, Dvořák, Kubelik and Chicago Symphony.

10:00-11:00—Violin Recital by Shigem Watanabe.

11:15-11:20—Popular Music, Victor All-Stars, others.

P.M.

12:00-1:00—Favorite Classics on records.

1:00-2:35—Light Classics on records. 5:40-6:00—Studio Recital, Piano Sonata in D major (Mozart), others.

6:00-6:55—Portena Music: Orquestra Tipica Portena.

8:00-8:45—Schubert Lieder, Elisabeth Schwarzkopf (soprano).

9:40-10:00—Light Music: Tokyo "Pops" Orchestra.

12:00-12:30—Classic recordings by Mitropoulos and others.

1:05-2:00—Symphony on a French Mountain Air (D'Indy), and other chamber works.

This again reflects the tremendous interest evidenced by the Japanese in hearing fine recordings over the radio since recordings are very expensive to own and recording machines are almost prohibitive in price for the average Japanese.

Ballet

Excellent ballet performances are presented frequently, sometimes in conjunction with a one or two act opera, as when the ballet "Giselle" by Adolphe Adam was performed as the first half of a program followed by a performance of "I Pagliacci," using the same orchestra for both, but more frequently as a separate ballet performance. The dancers are graceful, talented and attractive, and the music is invariably provided by one of the four major or-

chestras, most frequently the Tokyo Symphony or the Konoye Orchestra.

Children's Concerts

Under the guidance and initiative of Miss Eloise Cunningham, an American who is an avid devotee of fine music, a series of children's concerts has been in progress for several years. The orchestra, composed of performers from the Tokyo Symphony under the baton of Masashi Uyeda, performs monthly on a Saturday afternoon, and children of the public schools are the invited guests. The comments for the program are prepared by Miss Cunningham and translated into Japanese, when they are announced by NJB announcer and song leader Yoshisuke Shimizu. Every performance is broadcast, and every performance contains at least one song accompanied by orchestra and sung by the massed chorus of all the children at the concert.

Tokyo University of Arts Concerts

The School of Music of the Tokyo University of Arts, with which school the author was affiliated, maintains a fine symphony orchestra of 75, a chorus of 400, and a symphonic band of 125. During the fall semester, concerts were presented by the University Orchestra in the major cities of Japan on a two week tour; the band presented a splendid program of music at Hibiya Hall; and the chorus presented the Bach B Minor Mass with orchestra; Handel's "Messiah" with orchestra; and appeared with the NHK Symphony in a performance of the Beethoven Ninth Symphony.

When Sir Malcolm Sargent appeared as guest conductor with Japanese orchestras in a tour of the larger cities maintaining such groups, he commented as follows about their performance:

"I am amazed at the high artistic level of Japanese orchestras. . . . The NHK Symphony gave a wonderful performance of Beethoven's Seventh Symphony, a performance that would compare well with many of the leading orchestras of the West."

On the other hand, Julius Katchen, distinguished young American pianist who appeared here in a three week tour of recitals in several of the larger cities, had this to say about Japanese audiences:

"Culturally, I think there is more intellectual curiosity than any great understanding—in the sense of fully assimilating and feeling music from within. . . . Japanese audiences listen with intense concentration rather than with great knowledge and tradition as in the case of Western listeners. . . . I was delighted to work with Japanese orchestras. It was astonishing to see how

quickly they can learn and how closely they can reproduce what is asked of them."

The work of young Japanese artists is being recognized in the musical capitals of the world. Such young people as Naohiko Kai, who won the Premier Prix with his violin sonata in the composition division of the Conservatoire de Paris; Miss Yoko Kono, a graduate of the Conservatoire de Paris, who was awarded the Grand Prix at the International Piano Concours held at Vercelli, Italy, in October 1954; Miss Chieko Hara, pianist, and Teiichi Nakayama, baritone, who held their recitals in Paris and Munich respectively; Miss Michiko Sunahara, a full-time member of the Opera Comique in Paris, the first Japanese soprano to play the prima donna in Bizet's "Pearl Fishers" and Debussy's "Pelleas and Melisande"; Toshiya Eto, violinist now appearing in various parts of the world under the management of Sol Hurok.

The work and recognition of these young people are serving as an inspiration to the many aspiring young musicians here in Japan.

Dance Music

The ability of the Japanese musicians to imitate the finest in dance music performance is uncanny. Listening to their recordings or attending music hall or carabet performances, you can hear trumpet performance that sounds like Harry James, trombone like Tommy Dorsey, clarinet like Benny Goodman, and tenor sax like the best in America. The boys here study the style of American performers from recordings and can swing with the best of them.

So here where the East meets West in music, the music listener can have his choice of the finest in Oriental or Occidental listening. Even the coffee houses frequently have good hi-fi recording machines and you can listen for hours to good music as you sip your coffee or aperitif. You pay your money and you take your choice. . . . THE END

NEW CAREERS FOR ORGANISTS

(Continued from Page 24)

welcomed whole heartedly.

One's qualifications, in addition to skill as a performer and knowledge of the instrument, should include versatility. One should be capable of demonstrating any sort of instrument, from elaborate installations down to entertainment-type electronic gadgets designed for musical uses about which some musicians would not be too enthusiastic.

Here I will say something which may shock some readers, namely: Why not?

It doesn't hurt us to play all types

of music. There exist in the neat, meticulous manuscript of Lynwood Farnam twenty-five choruses of the *Missouri Rag*, as performed by Dr. Farnam and written out at the earnest solicitation of his students. An unforgettable memory is of hearing Dr. Farnam play Jazz tunes of the Twenties on the third floor of the parish house of New York's Church of the Holy Communion, after having played a Bach recital in the church.

Many fine organists who turned to selling have topped their careers with executive positions in famous organ-building companies. William E. Zeuch, now retired, in his early years was one of the best organists in Chicago. He became the star salesman of the Aeolian-Skinner Company, and finally was for many years vice-president of the company. The late Frank Taft, president of the old Aeolian Company's organ division, was in his day an organist of no mean reputation, and a salesman of the first order.

It is encouraging to note that some of the best men coming up in the organ-building world today are rather good organists. Some are well-nigh in the virtuoso class, and one or two rank among the greatest living players.

This, I think, is as it should be, since to be successful an organ builder must have something more as a goal than merely putting some pipes together and making them play. He must want to build a fine musical instrument on which music of every period can be played. It is good if he has a genuine appreciation of music; it is even better if he is a fine musician who can play the organ and play it well.

That such men are numerous in the building field is, I think, a healthy sign. I believe these men are going to make significant contributions to pipe-organ building in this country. **THE END**

AT HOME WITH ERNEST BLOCH

(Continued from Page 16)

try to follow this school or that. Certainly he should not over-emphasize the modern. Too often he steers a course made easy by scholarships and grants. Only by getting down to earth—struggling to follow his ideals, to be true to himself—will he actually feel the pulse of the nation and write in true idiom. He has countless opportunities here in America—far more than abroad—if he will only make use of them."

Under ordinary circumstances the composer's daily routine varies but little. Following a light lunch he works for a short time and then devotes the remainder of the afternoon to his hob-

bies, of which he has several. Invariably he has his walk on the beach. "But no pipe then," he smiles. "The air is much too fine."

Although composing and conducting are facets of his professional career best known to the public, he is equally at home in the field of teaching. He has devoted much time to compiling and editing his own pedagogical studies.

In the more than 40 years that Ernest Bloch has been composing, he has followed a course mapped out in early boyhood. "I don't believe I was more than nine or ten when I made up my mind what I would do," he recalls. "Certain professions were closed to me. Neither

of my parents was musical. Yet music it was to be. I would compose music that would bring happiness and peace to mankind.

His musical education proceeded in orderly fashion. At 14, he was studying violin in Geneva, the city of his birth (July 24, 1880). In his sixteenth year he became a pupil of the celebrated Ysaÿe at the Brussels Conservatory, studying composition and theory at the same time. During these years he wrote piano solos, violin pieces, songs, a cello sonata and a concerto for violin and orchestra. At 19, he went to Frankfurt for further study followed by short

(Continued on Page 63)

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THE MIRACLE OF SUCCESS

(Continued from Page 20)

those who desire to experience it. To make the public come to such a realization takes from four to five years.

"Do you think that five years is too long for the laying of a thorough foundation for a life career? After a long medical preparation and internship will the average doctor build a practice in less time? Or an attorney? How long does it take for a painter to become famous? The time does not seem unreasonable to me, and all my life I

have been watching the developments of potential celebrities into actual celebrities."

Miss Cowan pointed out that often artists become impatient because their concert tours are not booked solidly as they would wish, and are inclined to change managers. "This is a practice which should be utterly condemned. The artist should go to a reputable manager in the beginning, and should not hesitate to pay the fee asked, which

is usually 20%. The young artist should realize that the manager will actually lose money on him at first, that the manager only takes him because he believes in him, and expects to see the initial losses eventually change into gains for both parties to the contract.

"Many potential artists lack the fortitude to be completely honest, and without honesty the artist cannot succeed. I think of a young Greek girl for whom I secured a scholarship at the Academy. I arranged for her living expenses, secured for her a scholarship, arranged that she should study with the greatest teachers. She possessed vocal talent of the first rank. But I learned that she was missing classes; when I talked with her she thought the way was too hard, she must work too hard, she had not enough time for recreation, so she thought. You see, she was not honest with the people who were sponsoring her, she had not the fortitude required for honesty. I could never again ask for help for this girl. She was lacking honesty.

"The artist must be always honest with his public. Whether he feels well or ill he must give his best. When an internationally famous artist begins to perform perfunctorily he is on his way out. If a rising artist should permit himself ever to perform perfunctorily he would never see the musical sun at meridian height.

"Social activity is no key to artistic success. Young people often think they must attend dances, cocktail parties, endless receptions, in order to become artistically popular. Such a belief is the farthest from the truth. An artist is like any other person in that a certain amount of social life is good for him, too much of it is certainly bad for him.

"This entire matter is not at all complex; that you may tell your readers. Categorically these are the requirements to become great:

1. One must have an overwhelming talent. That is a matter arranged by God.

2. One must be able to project himself over the footlights. That is a matter, I think, of loving people, and being sympathetic with them.

3. One must have the right management. That is a matter of being sensible enough to realize that only the best is good enough, and being patient to let the best develop one's career.

4. One must be completely honest with the manager, with the public and with himself. This is entirely a matter of the individual, and the complete responsibility for it is on his own shoulders.

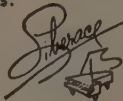
"Do you not see that this all resolves itself to a matter of common sense? Even the greatest talent works no miracles; the miracle of success is only wrought by labor and by time." **THE END**



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Pachelbel: Toccata, Fugue and Chorale Preludes

Walther: Concerto del Sigr. Meck; Chorale Preludes

I rate this recording not only one of the best organ releases of the year but one of the finest organ discs ever made. All the elements of success fit into place: a careful choice of baroque music; an outstanding instrument—the Holtkamp organ in Battell Chapel, Yale; a vital, intelligent organist—Luther Noss, Dean of Yale's Music School; and reproduction that mirrors the admirable capacities of both organ and organist. (Overtone 8)

Rogers and Hammerstein:

"Oklahoma"

Capitol has released the complete musical score of the highly touted "Oklahoma" film. While this fascinating record will hardly create the sensation of Decca's famous wartime "Oklahoma" album, there is need for such an up-to-date full-length recording. Gordon MacRae is successful in the original Alfred Drake rôle, but Gloria Grahame, despite appearances, is not another Celeste Holm when it comes to interpreting Ado Annie in song. (Capitol SAO 595)

Debussy: Songs

Irma Kolassi's sumptuous mezzo-soprano voice is used effectively in a recital covering *Le Promenoir des deux amants*, *Fetes Galantes* and *Trois Chansons de Bilitis*. Sensitive piano work by Andre Collard and ideal reproduction complete the virtues. (London LD 9176)

Prokofiev: Violin Sonata in D Major, Op. 94

Handel: Violin Sonata No. 4 in D Major, Op. 1

Though neither Prokofiev nor Handel originally planned these sonatas for violin, both are favorites of the modern violin repertoire. Nathan Milstein, violin, and Artur Balsam, piano, spanning two centuries successfully, have recorded them with exemplary performances handsomely reproduced. The Vitali *Chaconne* is added as an encore. (Capitol P 8315)

"This Is High-Fidelity"

The hi-fi demonstration written and produced for Vox by versatile Tyler Turner is a valuable educational tool for high school and college classes in music and physics. Effectively narrated by Art Hanes, "This Is High-Fidelity" reviews the art and science of musical recording. The



Reviewed by

Paul N. Elbin

record is of limited worth unless reproduced on genuine hi-fi equipment. (Vox DL 130)

Bach: Toccata in D Minor

The same *Toccata* fourteen times on one record! This is the novel program played with unflagging enthusiasm by organist E. Power Biggs. Fourteen of Europe's finest organs dating from 1516 to 1954 offer varied tone and acoustical settings, but all demonstrate brilliance and that feel of "majesty" which Schweitzer declares to be the special glory of the organ. (Columbia ML 5032)

Grieg: Lyric Pieces, Books I and II, Op. 12 and 38

Menahem Pressler's sixteenth recording for M-G-M is the first of a projected series that will include the ten volumes of Grieg's *Lyric Pieces*. Books I and II, with many a piece familiar to piano students, are handled beautifully both by pianist and by recording technicians. (M-G-M E3196)

**Debussy: Sonata for Flute, Viola and Harp
Syrinx for Unaccompanied Flute**

Roussel: Trio for Flute, Viola and Cello

Here's a disc that's exquisite in its fragile beauty and faithful to its intentions. Julius Baker handles the flute ideally, while Harry and Lillian Fuchs, cello and viola respectively, and Laura Newell, harp, are thoroughly *en rapport*. (Decca DL 9777)

Vivaldi: The Seasons (from Opus 8)

These four intimate Vivaldi concertos are ill served by the smothering acoustics and excess instrumentation employed by Guido Cantelli in

his Columbia debut. Lacking recorded "presence," the strings of the New York Philharmonic-Symphony sound more like flutes than strings. There's smoothness to the style, but it tends to glibness. Try Vox's recent recording (DL 173) by the Pro Musica String Orchestra of Stuttgart. (Columbia ML 5044)

Bach: Choral Preludes

The new Möller organ in New York's Community Church is the instrument on which John Harms plays a varied program for Unicorn. The first half of Harms' program is devoted to six Bach chorale preludes. Seven titles on the reverse side range from Karg-Elert and Reger to Weinberger and Vierne. The playing, while smooth and accurate, is not distinguished, and the reproduction, though full-bodied, is marred in the review disc by assorted nicks and surfaces noisy enough to mar soft passages. (Unicorn 1004)

Smetana: Dalibor and The Kiss

A grand opera and a comic opera by Smetana, both performed by the Prague National Theatre and recorded in Prague, are the latest Colosseum importations from Soviet countries. Despite elaborate packaging and commendable standards of performance, these recordings are not recommended; the sound (especially orchestral) is poor. (Colosseum CRLP 181-183 and 184-185)

Mozart: Soprano Arias

Hilde Zadek's singing is supported brilliantly by the Vienna Symphony under Bernhard Paumgartner and both are reproduced true-to-life. Her best work is (*Continued on Page 59*)

production of a series of Shakespearean plays done by students from Hollywood High School.

To keep its financial head above water, various devices have been used. Once in a downtown Music Day parade, a huge bowl was part of a prize-winning float. Bystanders tossed coins into the big kettle as contributions. Later it was installed at the end of Pepper Tree Lane, and from it were taken thousands of dollars to keep the Bowl going. In the twenties, a "penny-a-day" fun-raising drive resulted in more monetary support.

The most recent crises came to a head in the summer of 1951. As usual, the program committee had scheduled the concerts to begin in mid-July and extend through the first week in September. A week's performance of the comic opera "Die Fledermaus" was to open the season. On the final night of its presentation the management announced, with breathtaking suddenness, the cancellation of the remaining nineteen productions and concerts. The reason, the receipts from the opening production were not enough to guarantee the cost and probable losses of the others booked for the season.

With this, a multitude of patrons volunteered a diagnosis as to why audiences had fallen off. Most condemned the type of programs, stating that what was needed was more symphonies, for which the Bowl was originally intended. "I can tell them how to get some money in a hurry!" one epitomized this viewpoint. "Let them call off the programs already scheduled for this summer and stage, instead, first an all-Beethoven program, then one each of Bach, Brahms, Mozart, Tchaikovsky, Haydn, Rachmaninoff, etc., and then, instead of the operas which never can be successfully staged there, some good concerts featuring the beloved and familiar opera arias."

The improvised new management of the Bowl largely agreed with this outline. They felt, though, that a concession should be made to the bobby soxers. They proposed, therefore, that the Tuesday and Thursday programs emphasize the classics and Saturday night be set aside for popular music by star artists.

Now that it was decided that the music menu should be the classics with a dash of pops, there was still left the problem of financing the remainder of the season. Officials stated that \$100,000 would be required to help assure continued operation of the Bowl on high standards of program quality. With the ticket windows closed, this amount must come in donations from the public.

No sooner did the reorganization

committee start passing the hat than the money began to pour in—from gifts of \$1,000 down to \$1.00. Besides the thousands of individuals, business concerns and industrial plants rallied to the cause, ranging from oil companies, department stores and food markets to a coin dealer, brick yard and liquor store.

Within two-and-a-half weeks after the last performance of "Die Fledermaus," sufficient money had been raised to resume the famed Symphonies Under the Stars. As a boon to augment the continual flow of gifts, artists contributed their services gratis for what was left of the season—Yehudi Menuhin, Izler Solomon, Igor Gorin, Oscar Levant, Rose Bampton, Artur Rubinstein, Thor Johnson, Eugene List, Johnny Green, Jascha Heifetz, Alfred Wallenstein, to name a few.

In 1952, the Bowl marched on from where it left off in the previous cataclysmic season. In addition to carrying on the magic program formula of two-thirds classics and one-third the finest in popular music, it inaugurated other measures which proved helpful.

With the ushering in of the 1953 season, the Bowl definitely was on firm footing. On September 3, its statistician stated that that night's concert marked the 1000th staged there since its memorable inception in 1922. Altogether, 1,992 persons had participated in the concerts, which had been heard by more than 8,750,000 persons. Hundreds of vocal and instrumental artists, choristers, dancers and conductors from 30 different countries had performed there, and 569 men and women had played in the orchestra. The compositions given totaled to 4,824, by 550 composers.

As for the 1954 and 1955 seasons, they were much like those of 1952 and 1953, with leading soloists and conductors making highly successful appearances. So come what will, "There'll always be a Bowl," for its story is a continued one.

THE END

RADIO AND TV MUSIC

(Continued from Page 18)

make them walk out during a performance. In television you can 'smuggle in' modern music, just as movies have smuggled in modern music in their scores. Paying attention to the visual element, we give the audience something to see. If their ears don't like what they hear, at least their eyes can have something to concentrate on.

A new opera is in many ways easier for the Opera Theatre to put on than one of the established opera classics, according to Adler. You do not have to

fight preconceived ideas of how an opera should be done when you do for the first time anywhere a work like the NBC-commissioned "Amahl and the Night Visitors" of Gian-Carlo Menotti, the world premiere of Bohuslav Martinu's "The Marriage," the first professional performance of Leonard Bernstein's "Trouble in Tahiti" and Vittorio Giannini's "The Taming of the Shrew," and the American premiere of Benjamin Britten's "Billy Budd." "Billy Budd," while not a success on the stage abroad, came into its own with its television performance here.

As artistic and music director of the NBC Television Opera Theatre, Adler has always been convinced of the importance of putting on older neglected works in addition to the new untried and standard ones. "I'm most happy," he says, "about our having done Verdi's 'Macbeth,' Tchaikovsky's 'Pique Dame,' Offenbach's 'R.S.V.P.' and Puccini's three one-act operas—'The Cloak,' 'Sister Angelica,' and 'Gianni Schicchi.'"

"'Gianni Schicchi,' given during our second season, was a turning point in NBC Opera's career. Here we had a rarely done opera—rarely done even in Italy—meeting with great success." A virtually unheard work like "Gianni Schicchi" going over so well led producer Samuel Chotzinoff and Adler to believe "we might be even more successful if we presented new works." And so the next season came "Amahl," then "Billy Budd," and so on.

"I never thought we'd be giving a Mozart premiere," exclaims Adler, "but a couple of seasons ago when we presented 'The Marriage of Figaro' with two scenes that had never before been done, we found ourselves making history with the first complete 'Figaro' anywhere."

The Czech-born Adler, who came to this country in 1939 after being one of Europe's leading conductors of both opera and symphony, has got used to and mastered the art of conducting for an altogether different medium, television. It took a while to become accustomed to the fact that the singers and conductor are in different parts of the studio and are never in direct contact with each other during the performance. The conductor can hear the singers through earphones and can watch them on a TV monitor in front of him, while assistant conductors relay the beat to the performers on the set.

Since coming to this country in 1939 and becoming a citizen five years later, Peter Herman Adler has found the United States to be "potentially the most operatic country in the world. Everyone in this country loves to hear songs, to whistle, hum or sing a tune.

"I have hopes," says Adler, "that our project will stimulate opera all over the country in the future more than

ever. Through our TV opera we are exposing many people to opera for the first time, and I think we can build a network of live opera from these TV beginnings. As we all know, in France, Russia and Germany there are opera houses of minor, medium and major size. I think our TV opera can help promote a network of opera houses throughout this country. We have such a network of symphony orchestras. Why not one of opera companies?"

Besides boasting the world première on NBC's Television Theatre of Lukas Foss' "Griffelkin," the serious side of music this month will also see the Boston Symphony, Charles Munch conducting, and the Canadian Broadcasting Corporation Symphony, Geoffrey Waddington conducting, returning to the air for their annual series of Saturday evening broadcasts on October 1, over the NBC and Mutual networks, respectively. With the recent demise of the NBC Symphony, the CBS Symphony remains the only major orchestra on the air to be sponsored by a radio network.

Festival Broadcasts

CBS, meanwhile, will conclude its presentation on Sunday afternoons of highlights of the world's music festivals with excerpts from the Salzburg Festival productions of Mozart's "The Abduction from the Seraglio" and "The Magic Flute," October 2 and 9, and portions of the Bayreuth Festival performance of Wagner's "The Flying Dutchman," October 16, featuring Hans Hotter, Wolfgang Windgassen and Astrid Varnay as soloists. Miss Varnay is also soprano soloist, with tenor Ramon Vinay and basso Luben Vichay, on the New York Philharmonic-Symphony's second broadcast of the season, October 30, when Dimitri Mitropoulos conducts a concert version of the third act of Wagner's "Götterdämmerung." The Philharmonic's opening Sunday afternoon CBS broadcast is on October 23, with Mitropoulos as conductor and Rudolf Serkin as piano soloist in Mozart's Piano Concerti in D Major (K. 451), C Major (K. 503), and A Major (K. 488).

A variety of musical artists have been lined up for listening pleasure on October's Monday evening, as follows:

The Voice of Firestone)
(ABC Radio and TV)

October 3—Robert Merrill
October 10—Mildred Miller
October 17—Jerome Hines
October 24—Rise Stevens
October 31—Thomas L. Thomas

The Telephone Hour
(NBC Radio)

October 3—Luben Vichay
October 10—Male Chorus
October 17—Lucine Amara
October 24—Michael Rabin
October 31—Barbara Gibson

On the lighter side, a musical version of the children's tale, "Heidi," will be presented over NBC-TV on October 1 as Max Liebman's first Saturday evening Spectacular of the 1955-56 season. Clay Warnick, who has done almost all the choral arrangements for previous Liebman productions, has written the score for "Heidi," basing it on themes of Schumann. Carolyn Leigh has done the lyrics, and William Friedberg and Neal Simon of Liebman's staff, the adaptation of Johanna Spyri's classic. Dennis Day, Pinky Lee, Ezio Pinza and English comedienne Jeanne Carson are starred.

Also from England comes thirteen-year-old actress Gillian Barber for the lead in "Alice in Wonderland," which with the Richard Addinsell music that helped make the show so successful in its New York stage presentations twenty and ten years ago, comes to the TV screen on Sunday afternoon, October 23. Maurice Evans directs and Eva Le Gallienne is starred in this "Alice," for which Addinsell has written songs and dances for Alice, Tweedle-Dee and Tweedle-Dum, the Walrus and the Carpenter.

THE END

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STUDY COURSE FOR THE CLARINET

(Continued from Page 19)

confusion if not disagreement. What is difficult for some students may prove to be quite the opposite with other students of similar training and background; hence, the usage of the terms: Elementary, Intermediate and Advanced.

Supplementary materials are not listed, since they are usually representative of materials for definite individual assignment rather than complete methods or solo repertory for the clarinet. The following are not listed in order of preference but rather by category:

Elementary Instructional Texts

Title	Author	Publisher
Modern Clarinet Method	Voxman-Gower	Jenkins
The Beginning Clarinetist	A. Perier	Leduc
Langenus Method for Clarinet, Pt. I	G. Langenus	C. Fischer
Klose Method for Clarinet, Pt. I	H. Klose	C. Fischer
Modern Klose and Lazarus	Ed. by Whistler	Rubank
DeCaprio Clarinet Method	D. DeCaprio	Remick
James Clarinet Method	James	Pro-Art
Mills Elementary Clarinet Method	Manring	Mills
Lazarus Clarinet Method, Pt. I	H. Lazarus	C. Fischer

Elementary Solos—with Piano, To Be Used in Conjunction With the foregoing Instructional Texts

Title	Composer	Publisher
Scale Waltz	Langenus	C. Fischer
Song of the Dawn	Gretchaninoff	Rubank
Lament and Tarantella	Voxman	Chart
Five Pleasing Airs	Barret (Arr. Toll)	Cundy-Bettoney
Clarinette Dansant	De Costa	Belwin
Ten Famous Solos	Gordon	T. Presser
In the Forest	Langenus	C. Fischer
Album of Clarinet Solos	(Arr. Page)	O. Ditson
First Solo Album (55 solos)	selected	T. Presser
Universal's Classic Miniatures	Klotzman	Universal
Bourree	Handel	O. Ditson
German Dance	Mozart	O. Ditson
Bach For The Clarinet	(Arr. Simon)	G. Schirmer

Intermediate Instructional Methods

Title	Author	Publisher
Langenus Method, Pt. II	Langenus	C. Fischer
Selected Studies For the Clarinet	H. Voxman	Rubank
331 Daily Exercises	A. Perier	LeDuc
Methodo per clarinette	A. Magnani	Ricordi
20 Easy Etudes after Samie	V. Delecluse	Baron
Lazarus Clarinet Method, Part II	H. Lazarus	C. Fischer
Klose Clarinet Method, Part II	H. Klose	C. Fischer
Baermann Clarinet Method, Part II	Baermann-Bettoney	C. Bettoney

Intermediate Clarinet Solos With Piano

Title	Composer	Publisher
Cavatina from Giralda	Adam	C. Fischer
Scherzino	Anderson Waln	Belwin
Nocturne	Bassi Voxman	Rubank
Classical Album	Willner	Boosey-Hawkes
Romance	Gaubert	LeDuc
Valse Elegiac	Busch	Witmark
Air and Variations	Dancila	C. Fischer
Concerto in G-Minor	Handel-Waln	Kjos
Spanish Dance No. 2	Moszkowski	C. Fischer
Premier Etude de Concours	Petit	Cundy-Bettoney
Andante from Octet, Op. 166 Schubert	Schubert	Boosey-Hawkes
First Concertino	Guilhand	Rubank
Adagio	Ferling-Lefebvre	Baron
Berceuse	Barat	P. Schmitt
Aria & Presto	Aubert	Kjos
Aria	Bozza	Alfred
Petite Piece	Debussy	P. Schmitt
Four Short Pieces	Ferguson	Boosey-Hawkes
Six Pieces Breves	Nivard	Galaxy
Sonata	Ladmirault	Leduc
Andante et Scherzo	G. Dere	Baron

(Continued on Page 58)

LET YOUR HOBBY POSSESS YOU

(Continued from Page 43)

a collection of records, and keep a sharp watch on the radio columns for the listing of special concerts. I'd enjoy having more music, but what with long hours and full week-ends of work, there just isn't time.

"I imagine that's how it is with most people. Still, most people need a hobby. It's like the pop-valve on a steam-engine—a means of getting away from routine tasks and routine thoughts, into something that lifts you out of your routine self. Naturally, everyone has his own ideas of what a satisfying hobby should be. My view is that it should center around some activity which can take possession of you. Music does just that, and so it is wholesome as well as merely pleasurable. It's a good thing to be taken possession of by an interest which is also a great and building force. It provides relief, respite, recreation in the fullest sense of that word.

"The music-hobby doesn't require great talent; it does need interest, though, and it's from a whole-hearted interest that the best pleasure springs. There are so many things to do. You participate in music-making yourself; you listen to great works nobly performed; you find yourself reaching out to know more about these works, their composers, their interpreters. I take keen pleasure in reading works of musical biography such as Dorothy Caruso's book about her husband.

"Our children have been exposed to music since their infancy. Today, our oldest daughter plays the organ in church, and the younger ones enjoy it, too. I think it's good for parents to encourage their children to work at music—even to exert some discipline in that direction when it is needed. Only by working at music, at some time, can one reach the point of being able to play at it. Playing at music—doing something oneself, listening, thinking about it—makes life fuller, providing both enjoyment and refuge alike." THE END

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THE BRASS SECTION

(Continued from Page 15)

1815, the Allgemeine Musikalische Zeitung announced for the first time a device which was to affect brass instrument playing more than any other invention up to that date. The short article told of the invention of the valve by Heinrich Stölzel, a horn player, who made the chromatic scale possible by the use of three valves adding three lengths of tubing to the natural tube which actually lowered the pitch by a semitone, a full tone and a minor third. He exploited this invention in Berlin and there became associated with a Silesian bandsman named Freidrick Bluhmel, who later also claimed to have invented the valve. Valved instruments were soon introduced into the Prussian bands, and by 1826 had found their way to Paris. By 1830, most European countries had learned of the valve principle and some use was being made of it.

It was the military bands that adopted the valved brasses first. In the orchestras only the horns and trumpets could be affected by the advent of the valve, and this required between thirty and forty years to become firmly established. Some years were necessary before makers of brass instruments could acquire the tools and the skill and experience required for making a mechanism so much more complicated than anything known. It is easy to understand, too, why composers hesitated to write for these instruments until they had been tested long enough to establish themselves. Soon after makers had learned to make valves for the horn and trumpet, they began to apply the system to other sizes of brass instruments which had not been used before. During the period of 1825 to 1850, much experimental work in brass instrument making was done and a new family of brasses was gradually evolved.

During the century from 1750 to 1850, the orchestral brass section grew from a pair of horns and a pair of trumpets, both natural instruments at first, to the present standard brass group of 4 horns, 3 trumpets, 3 trombones and 1 tuba. With the coming of the valve the brass group more than doubled in size.

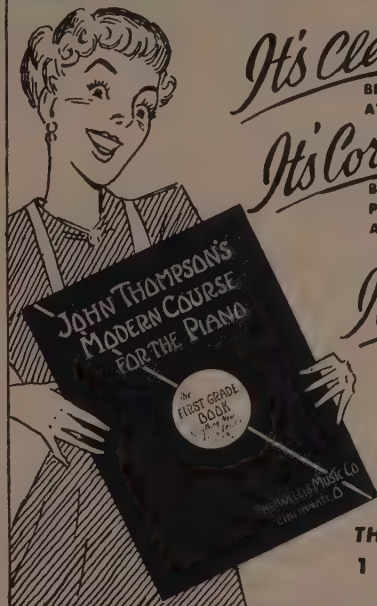
About 1850, the standard brass group for orchestral playing was completed with the addition of the wind-bass or tuba. From 1825-1850, the four horns, two trumpets and three trombones, making in all nine parts, had become the standard brass section. Adding the tenth voice was a rather difficult task since several instruments for a time served the purpose. Before the valved brass instruments had become well-known, either the contra-bassoon, the wooden serpent or the metal ophicleide had been used.

(Continued on Page 64)

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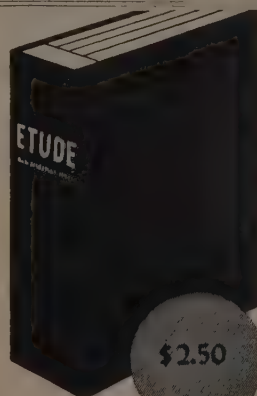
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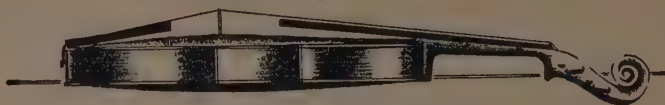
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VIOLIN QUESTIONS



HAROLD BERKLEY

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Miss J. A. de L., California. I hate to have to tell you that a violin labelled "Ole Bull" is a German or Bohemian factory product probably not worth \$50.00. However, many such violins have a surprisingly good tone.

Not a Genuine Stainer

Mrs. C. T., Tennessee. A genuine Jacobus Stainer in good condition could be worth today up to \$3,000.00. But there are very few of them, and none of them are branded on the back. As your violin is so branded, I think I can say that, in spite of its "interesting" label, your violin is a factory product not worth more than fifty dollars. Few people realize how easy it is to fake the appearance of age on a violin and on a label.

A Factory Made Instrument

Mrs. L. C. R., Nevada. Mathias Neuner worked in Mittenwald, Germany, between 1795 and 1830; so he could not

have made your violin, which is dated 1862. But it probably came from the factory of Neuper & Hornsteiner, which Mathias helped to found and which is still in existence. If so, it could be worth anything from \$35.00 to \$150.00. No one could give you a closer estimate without seeing the violin.

Makers Named Thompson

A. W. S., England. I have not been able to dig up any information about a maker named Guaniano Conrad of Milan. If he existed, he was an obscure maker. But the impression seems to be that the name is fictitious. Interesting names have often been invented and put inside very uninteresting violins. (2) There were several makers named Thompson who worked in St. Paul's Church Yard during the 18th century. They were all creditable workmen, and their instruments are worth today, in this country, somewhere around \$400.00. Some unusual specimens have sold at a higher price.

VIOLINIST'S FORUM

(Continued from Page 25)

use a $\frac{3}{4}$ size of violin instead of a normal one because my hands are too small? When I study scales in the highest positions it is very hard and the tone is not clear. That makes me very discouraged. What would be the effect of using a small violin—tone, scales—and shall I use it for recital all my life? (2) In very rapid detached "Allegro molto vivace" why is it difficult to control speed of wrist and left fingers? Have you exercises to train them? (3) My 3rd and 4th fingers are very weak and sometimes this retards the speed. What should I do?"

S. B., Thailand

Thank you for your letter; it is a great pleasure to hear from a reader in so distant a land.

If you find trouble in getting around a full-sized violin, it would be much better for you to use a smaller instrument. But I think a $\frac{3}{4}$ violin would

probably be too small for you. A $\frac{7}{8}$ size might be better. Most full-sized violins are broad across the shoulders, and that is what makes playing in the upper positions difficult for a small hand. Most $\frac{7}{8}$ violins, luckily, are made with rather sloping shoulders, and this makes things much easier. If you know a reputable dealer, play on one of his $\frac{7}{8}$ instruments and judge for yourself if this is what you need. Of course, you cannot expect to produce as big a tone from a smaller violin as you would be able to secure from a full-sized one.

(2) As for your difficulty in coordinating the motions of your right wrist and left-hand fingers in rapid playing, the one over-all remedy is—Practice More Slowly. By practicing at a slower tempo you can develop coordination, and then, when you have it, you can gradually increase the tempo.

(Continued on Page 59)

ORGAN & CHOIR QUESTIONS



Frederick Phillips

Please send me a list of stops commonly found on reed organs and their respective tone qualities.

J. M.—Ala.

The stops on different reed organs vary of course, but the following is a fairly comprehensive list. The number of feet designates the pitch, as follows: 8 feet is normal, or the same pitch as the corresponding note on the piano; 4 feet is one octave higher; 2 feet is two octaves higher; 16 feet is one octave lower.

8 feet—Diapason, round, full and sonorous. Dulciana, similar in tone but softer. Clarionet, a solo stop rather remotely resembling a clarinet tone. English Horn, broad tone and powerful. Gamba, brilliant and somewhat stringy. Jubiletta, beautifully sympathetic and expressive. Melodia, sweet and full. Oboe, reedy quality. Saxophone, very reedy. Vox Celestis, something like Jubiletta.

4 feet—Echo (treble), beautiful for solo effects. Flute, brilliant and clear. Principal, similar but louder. Viola d'amour, resembles Aeolian Harp.

2 feet—Clarion, clearing and ringing. Piccolo, very brilliant. Wald Flute, powerful and bright.

16 feet—Sub Bass, heavy and sonorous. Bassoon, reedy and very full. Bourdon, deep tone, substrata of organ. Baritone, rich, full and sympathetic. Trumpet, powerful and brilliant.

I would appreciate any information you can give me concerning the use of chimes in the church service. There has been some question as to how frequently they should be used, and during what parts of the service.

B. F.—Wis.

The "question" you raise is one that confronts almost all organists who have chimes in their organ setup. If the chimes are connected with tower amplification and are of agreeable tonal quality, a period of five to fifteen minutes devoted to the playing of well

known hymns makes for a worshipful attitude on the part of those in the church, and also carries a worth-while message to those on the street within sound range. This plan may also be followed, if desired, if the chimes are not connected with the tower and are heard only in the church auditorium, but the writer does not recommend it too highly because chimes can become a little tiresome if heard too much. One plan which seems to work out very well, both as regards real aid in the attitude of worship and also in the matter of pleasurable congregational reaction, is to play the regular organ prelude prior to the commencement of the service, and then immediately before the service proper starts, play a well-known hymn appropriate to the opening of the service on the chimes, either with or without a very soft organ accompaniment. During the service proper there is little occasion to use the chimes effectively unless it be once in a while during the taking of the offering, but this should not be done too often. The final effective use of the chimes would be after the Benediction, by either repeating a verse of the last hymn (or another hymn designed, if possible, to carry out the thought of the sermon or message). It would be well to close this with the "Amen," so that the congregation will know definitely that the period of meditation has come to an end. Then, PLEASE don't go bang straight into a loud postlude. If your postlude is on the loud side, be sure to start very softly after the chimes and build up gradually. Sometimes a soft postlude after a devotional type of service may add considerably to the value of that service. Many churches like their organists to give a short recital before the evening service (especially if the service is not too liturgical). This would provide usually for, say, three numbers, and you could use the chimes effectively in one or two of these numbers, but don't overdo it.

THE END

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JUNIOR ETUDE

Edited by Elizabeth A. Gest

Instruments of Gourds and Grass

by Elizabeth Searle Lamb

IN LATIN AMERICA the hard-shelled fruits of the calabash tree, called gourds (though not like our American squash-type gourds), are used by the natives for coffee cups, wash basins, and many other things, as well as for musical instruments.

One of these instruments is a gourd rattle, and is, perhaps, one of the oldest instruments in the Western hemisphere. Known as *ayacastlis*, they were popular among the Inca Indians in South America long before Columbus discovered the New World. Today, these rattles are made of round gourds of various sizes, known as *maracas*, and they are used in pairs in dance bands and folk-music groups. The rhythms performed by a skillful player are almost unbelievable—wrists and hands moving so swiftly the eye can hardly follow them. Often two separate rhythms are used—one in each hand!

The *guiro* is another gourd instrument, made from a sausage-shaped gourd about fourteen inches long and hollowed out. Narrow slits or notches are made on the side of the shell but they do not go through. A scraper of wood or metal is rubbed over the slits, giving a rasping sound and adding rhythmic emphasis.

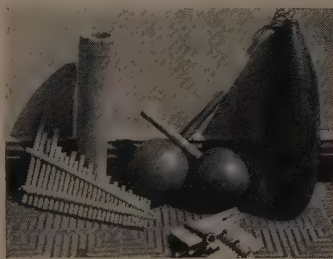
In Haiti a strange combination of rattle and scraper is found in an instrument called a *jou-cou-jou*. It is described as being a wooden bar with slits and a second bar fastened across the top. Tiny gourd rattles filled with pebbles are attached to the bars.

The *marimba* of the Guatemalan highlands is made of strips of wood graduated in length, while hollow gourds hang below to give resonance. This is a country cousin of our large marimba, but it has its own peculiar tone quality.

Bamboo, which is classified by the scientists as a grass, has been used for everything from irrigation pipes to dishes, from food to musical instruments. A simple flute is made of a hollow piece of bamboo stem with notches along the side; a primitive organ has bamboo pipes; a rattle is made from a piece of bamboo filled with pebbles. This grass is used for music in India, China, Java; in Colombia, in Ecuador and in other countries.

In Latin America one finds the *rondador*, or Pan's Pipes, made of bamboo. In Colombia the bamboo flutes are held like clarinets, and sometimes, to show off, the player will use only one hand, while, with the other he makes all kinds of motions with his broad-brimmed straw hat somewhat in the manner of a baton twirler.

If you have a chance some time to visit a museum displaying ancient musical instruments, be sure to look for those made of gourds or bamboo. All countries do not have pianos and violins, but they all have a desire to make music of some kind.



Native Latin American Musical Instruments

Left to right: Bamboo Rondador; Bamboo Rattle; Gourd Maracas; Gourd Guiro; foreground, pair of small Rondadors.

Do You Listen to Music?

If you are nearby when music is being produced you hear it because you can not help hearing it, but that is not the same as *listening* to it. You hear it because your ears have no little ear-lids to close them, as your eyes have eye-lids.

You hear music every moment of your practice time but do you listen to the music you hear? Do you listen for good tone production? For wrong notes so your teacher will not have to make the same correction week after week? For good pedal work to avoid making blurs or smears? To make contrast between *pp* and *ff*? (Or do you play everything loud and mechanically?) Do you listen for contrast between legato and staccato? For slurs? Do you know which of the two notes under a slur should be the softer? Do you listen for the slight difference between 6/8 ♩ ♩ ♩ and 4/4 ♩ ♩ ♩? For crescendos and diminuendos? For accents? For smooth scales? For silent rests? When playing chords in both hands do you listen for hands coming exactly together or do you let the left hand play a split second ahead of the right?

Of course you hear yourself practicing, but listening requires some attention and concentration, and the more you listen the more you and your teacher will be pleasantly surprised at the results.

Musicians and Instruments Game

by Ida M. Pardue

With which instrument given below is each of the following musicians identified? Write the lists of musicians and instruments on black board or large piece of paper for all to see. The player with the most correct answers is winner.

(1) Jose Iturbi, (2) John Philip Sousa, (3) John Sebastian Bach, (4) Serge Koussevitsky, (5) Adolph Sax, (6) Wanda Landowska, (7) Carlos Salzedo, (8) William Primrose, (9) Pablo Casals, (10) Charles Courboin, (11) Jascha Heifetz, (12) Andres Segovia.

Instruments: (a) violin, (b) saxophone, (c) harpsichord, (d) organ, (e) cello, (f) guitar, (g) piano, (h) clavichord, (i) viola, (j) double-bass, (k) sousaphone, (l) harp.

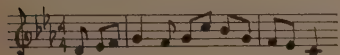
Answers on next page

ETUDE—OCTOBER 1955

Who Knows The Answers

(Keep score. 100 is perfect)

1. Does the character *Amneris* appear in the opera "Rigoletto," "Parsifal," "Aïda" or "Madame Butterfly?" (15 points)
2. In the key of C-sharp major, what are the letter names of the tones of the dominant-seventh chord? (10 points)
3. What is meant by *piu animato*? (5 points)
4. Fagott is the German name, sometimes used for what instrument? (15 points)



5. By how much does a double-flat lower a tone? (5 points)
6. How old was Beethoven when Haydn died? (20 points)
7. Was the orchestral suite, *Scheherazade*, composed by Tchaikovsky, Borodin, Rimsky-Korsakoff or Stravinsky? (10 points)
8. How many thirty-second notes equal a double-dotted eighth? (10 points)
9. Was the composer Edward Elgar Austrian, English or Scotch? (5 points)
10. From what country does the folk-song given with this quiz come? (5 points)

(Answers on this page)

Dear Junior Etude:

I have taken piano lessons for over nine years and studied horn and organ without a teacher. I am interested in contemporary music and compose some. My hobbies are bicycling and looking at maps. I would like to hear from others.

Maleth Karsal (Age 18), Maryland

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and if correctly stamped, they will be forwarded to the writers. Do not ask for addresses. Foreign postage is 8 cents. Foreign air mail rate varies, so consult your Post Office before stamping foreign air mail. Print your name and return address on the back of the envelope.

Dear Junior Etude:

I subscribe to ETUDE and find it very interesting, though I can not understand English as well as some people can. I have studied piano for nine years. I would like to hear from readers who are interested in music.

Elena de Valle-Arizpe (Age 13), Mexico

Dear Junior Etude:

I have been reading ETUDE for five years and find it very interesting. I play baritone in our school orchestra and have taken piano lessons over six years. I would like to hear from others.

Diane Huntington (14), California

Dear Junior Etude:

I play piano and violin and play in our Youth Orchestra. I would like to be a piano teacher. I play for our Sunday School. I would like to hear from readers.

Patricia Green (Age 15), Texas

Dear Junior Etude:

I study clarinet, take baton lessons in school and belong to our Glee Club and Music Class. My hobbies are photography, stamps and sports. I would like to hear from readers.

Nurma J. Strunk (Age 15), Michigan

A Musical Scrapbook

Dear Junior Etude:

Our piano class had great fun last year making a musical scrapbook, and we are going to do it again this year.

Each one of us chose a topic that interested us and for several months we looked for pictures, stories, poems, etc., to illustrate our topics. On one side of the page we put our pictures, designs, and printed material, and on the opposite page we had to write in our own words, the story of our page. Many topics were chosen, such as American Music, Indian Music, Spanish Dances, Radio Programs, Composers, etc. At our final Workshop Recital our pages were exhibited around the room so every one could see what we had done. Prizes were given for the most interesting and artistic. Afterwards our teacher put the pages back in the scrapbook and sent it to the College Library.

*Elementary Piano Pupils,
Lycoming College, Pennsylvania*

Other Letter Boxers

The following would also like to receive letters. (Space does not permit printing their letters in full.) *Ann Miller (Age 12)*, New York, studies piano, hobbies are reading and pen-pals; *Susanne Russell (Age 12)*, Pennsylvania, belongs to a piano club called The Rhythmettes; *Richard Griffin (Age 12)*, Connecticut, studies piano; *Pamela Thornburgh (Age 12)*, studies piano; *Frances Dishongh (Age 13)*, Illinois, studies piano, hobbies are skating and long bicycle rides; *Gretchen Ebben (Age 15)*, Wisconsin, plays piano, clarinet and sings.

Answers to Musicians-

Instrument Game

1. Iturbi—piano; 2. Sousa—sousaphone; 3. Bach—clavichord; 4. Koussevitzky—double bass; 5. Sax—saxophone; 6. Landowska—harpsichord; 7. Salzedo—harp; 8. Primrose—viola; 9. Casals—cello; 10. Courboin—organ; 11. Heifetz—violin; 12. Segovia—guitar.

Answers to Quiz

1. "Aïda"; 2. G-sharp, B-sharp, D-sharp, F-sharp (this key is more often written as A-flat than G-sharp); 3. more animated; 4. bassoon; 5. by one whole-step; 6. thirty-nine; 7. Rimsky-Korsakoff; 8. seven; 9. English; 10. Ireland (Londonderry Air).

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(Age 7 to 17)

bie Ann Merriam, Marcia Hoffer, Joan White, Karen Roberts, Patricia Abbott, Virginia Obenchain, Nancy Henley, Althea Parmele, Janice Francis, Sandra Varonof, Maryann Sajovec, Florence Dubeansky, Patricia George.

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THE CLASSIC GUITAR

(Continued from Page 12)

already considered obsolete and the guitar became the popular instrument.

The addition of frets was originally made by tying gut string around the necks of the guitars. Notes were clearer with gut than with the original flat markings to show where to place the fingers. Frets were important in the development of harmony and chords since they made possible equal temperament—centuries before Bach's "Well-tempered Clavier."

The guitar found its way to Germany soon after. Amelia, Duchess of Weimar (1739-1807), took to the instrument and sought instruction from the Royal Court musician and conductor, Johann Gottlieb Naumann. She became a skilled performer and even composed several pieces for the guitar.

Carl Maria von Weber was a skilled guitarist and wrote many works for guitar and piano. More than 90 of his songs were written with guitar accompaniment. And guitar music often figured in his operas. Both Rossini and Verdi played the guitar. Rossini used it to accompany *Almaviva's* song *Ecco Ridente il Cielo* in his "Barber of Seville." And Verdi used guitars in the second act of his opera "Othello."

Paganini composed at least a hundred and forty solos for the guitar. He wrote many duets for violin and guitar and dozens of trios and quartets which include a part for the guitar. Hector Berlioz called the instrument a "miniature orchestra," and for several years supported himself in Paris giving instruction on the guitar. Berlioz wrote in his work "Instrumentation and Orchestration," that "the guitar is suitable to carry out, even solely, more or less complicated many-voiced pieces."

The classic guitar of today differs from the ordinary guitar, often used to beat out cowboy and hillbilly tunes, in that it is a quality precision-made instrument. It is rather large—about 14 inches across the widest section of the sounding board. It has a broad-waisted belly, a sound hole and a long neck marked with steel frets.

The scale or vibrating length of the strings (from bridge saddle to nut) is from 25 $\frac{1}{4}$ inches at the shortest, to 26 $\frac{1}{8}$ inches at the longest. Three of the six strings are made of nylon and three are of nylon floss covered with fine silver wire. The fingerboard is flat and, at the top of the instrument near the sound hole, it is from 2 to 2 $\frac{3}{8}$ inches in width. Except for an interval of a third between the third and second strings, tuning is in fourths.

The instrument is played only with the pads of the fingers, or finger tips. As Carl Engel says, "By 'twanging' the strings with the tips of the fingers a

THE ACCORDION AND THE SYMPHONY ORCHESTRA

(Continued from Page 23)

that the effect created by using the accordion with other instruments was so delightfully different that it caused considerable comment from the music critics who attended all the performances.

Again Mr. Biviano had the happy experience of playing the accordion under the baton of Andre Kostelanetz, who uses the accordion surrounded by twenty-four violins, eight violas, eight cellos and two basses, resulting in a most breathtaking effect.

Some of the other well known accordion artists to appear with symphony orchestras have been Galla Rini, who performed his concerto with such major orchestras as the Detroit and Denver Symphonies; Toralf Tollefsen, who appeared as soloist with the Cleveland Symphony Orchestra in the performance of the Concerto in C by Pietro Deiro.

All this once again brings to my mind that most memorable evening which I have previously mentioned. I refer to the gala accordion concert given in Chicago on July 19 at the Morrison Hotel where five top ranking accordion virtuosos performed with the symphony orchestra under the inspiring and competent baton of Dr. Harold Newton. It was not only gala from the standpoint of top notch performers, but outstanding because practically all original accordion works but two were played.

The concert opened with Daniel Desiderio, who had just returned to civilian life after serving four years as accordionist with the Air Force Band and Symphony Orchestra, giving an excellent performance of the Concerto in D by Pietro Deiro. Other original works performed were Manhattan Concerto, Spanish Holiday and Five O'Clock Rush, all three composed and played by Eugene Ettore and the orchestra. An excellent performance was given by

popular Carmen Carozza, who gave an admirable rendition of Concerto in A by Pietro Deiro; followed by a stirring performance of the Concerto in D Minor written and played by Andy Arcari, who is a most accomplished and frequent performer with symphony orchestras. Arcari also played Heetfeld's Rhapsody for Accordion and Orchestra, which was the prize winning work in this year's Arcari Foundation competition.

The concert came to an exciting finale with the master-playing of the peerless Charles Magnante in *Hora Staccato* and *Flight of the Bumble Bee* accompanied by the orchestra.

It is worth noting that this eventful concert was sponsored by one of the leading accordion manufacturers in the world, and in their words "was for the purpose of demonstrating the extent to which the accordion has progressed in the field of serious music and to show how the accordion blends with strings, wood winds, brasses and percussion, and to show why the accordion should be an indispensable instrument in every school program."

When I asked Dr. Newton his impressions of his first experience with the accordion, he replied that it had been a most unusual and interesting one, that the balance of instruments had been excellent and that he foresaw fine potentialities for this instrument if more original material were written for it. He thought it would be exceptionally good in the rendition of chamber music.

With these facts in mind one is justified in feeling confident that slowly but surely a new era for the accordion in the orchestra is being born. We cannot recommend too highly to all serious composers to consider the accordion when writing for the orchestra and when seeking new tonal effects. Then will the symphony orchestras realize the real capacity of this instrument. THE END

(Continued from Page 56)

player is enabled to ensure a more delicate expression and a fuller command over the different shades of loudness and accent than he possibly can do with a plectrum." Thus, the performer and his instrument are in an intimate contact not possible even on the ordinary bowed, stringed instruments.

Francisco Eixea Tarrega (1854-1909) is responsible for the present method of guitar playing. All modern virtuosos of the guitar follow the Tarrega method of placing the fingers and plucking the strings. It was also Tarrega who adopted the method of holding the guitar used today: the left foot on a stool and the guitar placed against the left thigh. Tarrega also transcribed

many works of Bach, Beethoven, Mozart, Haydn, Albeniz and Granados.

The great Spanish master-guitarist, Andres Segovia, has added to the original Tarrega technique by using the finger nail as well as the finger tip of the right hand. This is the "nail-flesh" school as opposed to the "flesh-tip" school.

Len Williams, recitalist, guitar designer and establisher of the Spanish Guitar Centre in London, thinks that this innovation of the Tarrega technique has "lifted the guitar out of the drawing room of Tarrega and into the concert hall of Segovia." "It is, he adds, "the method which has been almost universally (Continued on Page 64)



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(Continued from Page 50)

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Allegro in G-Minor	Scarlati	Ricordi
Barcarolle and Petite Humoresque	Scarnolin	Ludwig

I hope that you will find these recommended materials interesting and enjoyable,
and I trust they will prove to be of great value in the musical development of students
and teachers alike.

THE END

VIOLINIST'S FORUM

(Continued from Page 52)

But you must be sure that your wrist is completely flexible and under control, that you can do the Wrist-and-Finger Motion in the lower third easily and well (see ETUDE for May and December 1952), and that you use the same flexibility in the upper third of the bow when you are playing détaché. In other words, drop the wrist slightly and bend the fingers a little on each Down stroke, and lift the wrist slightly and straighten the fingers somewhat on each Up bow. No matter how fast you play, this flexibility must be present.

(3) To strengthen weak fingers is not difficult, but it cannot be done in a hurry. It takes time—more or less time depending on how much time the player spends on practicing finger exercises. To start with, the best exercises are the Ševčík Preparatory Trill studies. Practice them slowly at first—in quarter notes at a moderate tempo—making sure that each finger snaps down firmly on the string, keeps its grip for the duration of the note, and then snaps up as briskly as it came down. Practice in this way for two or three weeks and then gradually increase the tempo. But do some really slow practice each day no matter how rapidly you may be playing the exercises the rest of the time.

After a month or six weeks of this practice, leave Ševčík and go to the trill studies of Kreutzer (see ETUDE for September 1954) and work on them in the same way—slowly at first, and later more rapidly.

But everything you play is an exercise for strengthening your fingers, if you will make it so. Concentrate on putting the fingers down firmly and maintaining the pressure for the full duration of each note. If you do this for three months, I feel sure all four fingers will have equal strength. THE END

NEW RECORDS

(Continued from Page 47)

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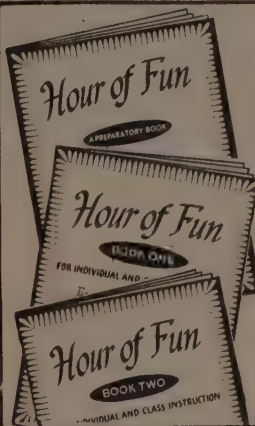
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SOLVING PIANO PROBLEMS

(Continued from Page 13)

performance. That is the great point in developing technique. I have found that gradual progress with the metronome can do wonders to bring this happier state into being.

The approach to music itself is a deeper thing. We have the technique of facility, or keyboard manipulation. There is also the technique of interpretation. Here, we can begin with small units. The single tone is the first step on the road. And single tone production, I believe, is currently somewhat neglected by piano teachers. The student should early be taught to produce a well-articulated, musical, speaking tone, in all degrees of dynamics. And the important word here is *tone*—do not wait for phrases or pieces; let the quality of single tones be studied first of all. When one studies declamation, one learns first what to do with the tongue, teeth and lips in pronouncing clearly individual syllables. At the piano, we must also master enunciation. The single tones in the melody are our musical syllables. Next comes the shading of groups of notes which produce our musical words; then phrases; then periods; then the parts, and finally the full, expressive composition.

Music may be compared to lyric poetry, and should be projected as such. Whatever we say, from the single tone onwards, must mean something to the hearer. In order to reach the highest level of emotional eloquence in playing, it is necessary to have spent much time and thought on the small units of expression which precede the interpretation of the whole. This is all the more essential since the deepest source of satisfying interpretation can only be partially taught or learned; at least a glimmering of sympathetic insight must be inborn. As Leschetizky used to say, "God must do something—I cannot do it all myself!"

Leschetizky used to compare himself to a musical doctor, to whom all kinds and types of students brought their pianistic ailments to be cured. The salient points in his teaching included the development of the finest tone control at the piano. The mastery of such control presupposed adequate technique, of course, but technique as such was never emphasized, only its place in musical performance. From his own playing, however, as well as from the musical demands he made, I observed two important Leschetizky requisites; namely, firm, sensitive finger-tips, and a supple, resilient wrist and arm. This observation was confirmed when, one day, he suddenly struck the top of the piano with his fingers, at the same time moving his wrist flexibly up and down,

and said, "You see? This is all there is to the so-called Leschetizky method!" The touch of his fingers on the wood sounded like a sharp little crack, while in the wrist and arm there was controlled resiliency. This use of the fingers, hands and arms was, indeed, an important means of securing technical freedom, but it was by no means the only secret of his teaching.

Leschetizky's greatness lay in his interpretation of the great works of the piano literature. He gave real attention to the wishes of the composer, and to all of the elements in the composer's life and background which underlay those wishes, inspiring his students to do the same. And no one could have been better equipped for the task than Leschetizky himself. He stood as a musical bridge between the present and the traditions of the past.

In the first place, Leschetizky was born in 1830, a time when the great Viennese traditions of the past, of Beethoven, Schubert, Mozart, and Haydn, were still an integral part of current musical thought. In the early days of his life in Vienna there were people still living who could remember Beethoven and even Mozart. Haydn and Schubert had not been long dead; Schumann and Chopin were living, and bringing new ideas and means of expression into the literature of the piano. In the second place, Leschetizky himself was a pupil of Czerny, thus coming into even closer contact with the traditions of the past than the average musician of his day. Czerny had, of course, been a pupil of Beethoven, and became, in due course, the teacher of Liszt, Theodore Kullak, and Leschetizky. It was thrilling to hear Leschetizky speak at the lessons of the Beethoven tradition—"Czerny said that Beethoven played it this way—wished it that way—desired such emphasis and such effects." It brought one thrillingly close to the source.

The striving after beautiful interpretation transcends technique or pianistic problems, and it remains the soul of great teaching—the ability to inspire a student with the will to set himself high goals in performance and to achieve them. This must be the aim of every good teacher. There is, alas, far too much condoning of mediocrity in the air! Things are made pleasurable and easy, and while there can be no objection, certainly, to taking pleasure in one's work and in conquering difficulties, the ideal of "ease-and-fun" can never produce really artistic results. In closing, I would like to cite the motto of the Phi Beta Fraternity, of which I am fortunate to be an honorary member: "To be, and not to seem to be." There could be no finer motto for the piano student, or for anyone else.

THE END

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(Continued from Page 22)

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REMINDERS FOR THE NEW TEACHING SEASON

(Continued from Page 21)

whole measure before playing it. There must be no pauses or breaks anywhere during this counting and reading.

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Be sure to charge just as much for a class lesson as you do for private lessons. Prepare each lesson very carefully. Start with at least six in the class for, as you know, one or two will change or drop out. A class of four, then, is ideal.

THE END

COMPETITIONS

A new Fellowship Fund at the MacDowell Colony, honoring the late Mrs. H. H. A. Beach, New Hampshire-born composer, has been established for the benefit of American composers. The fund, which totals \$13,000, was raised primarily through the efforts of Mrs. Edward MacDowell, the composer's widow.

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(We regret that space limitations do not permit listing of other contests.)

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(Continued from Page 45)

periods in Munich and Paris.

In the latter city he became so discouraged by the jealousies and intrigues of musical life that he decided to leave the music profession. He returned home and for the next 12 years was a book-keeper and salesman in his father's business.

The years 1910-1916 were decisive ones in the composer's life. During this time he wrote in the new idiom that attracted wide attention: "Jewish Poems" (1913), the King Solomon rhapsody "Shelomo" (1915-16), and the "Israel Symphony" (1912-16). Although he was proud to receive this long-awaited professional recognition, his delight was tempered by increasing complexities of his domestic life. Heavy financial responsibilities of his parents and his own family made a change imperative; consequently he accepted a position as conductor for the American tour of Maud Allen. The composer arrived in New York in 1916.

With the subsequent failure of the tour, Mr. Bloch was forced to return to teaching. New York, Cleveland, San Francisco—in these cities he spent varying periods teaching, directing conservatories, occasionally guest-conducting. But no matter where he was or how heavy his professional duties, always he was composing. In 1928 he won the prize offered by "Musical America" for his epic rhapsody "America," first performed by the New York Philharmonic Orchestra. When he was 50 (1930), friends made it possible for him to devote the next few years entirely to composing.

He returned to Switzerland and went into retirement. This period of intensive study produced among other works his "Sacred Service" (1930-33), the composer returning to New York in the spring of 1934 to conduct it. Finally, after an absence of eight years, he returned to the country of his adoption. (He became a citizen in 1924.) A short time later when vacationing on the west coast, he accidentally discovered the beach retreat which has since become his permanent home. From here he sends a steady stream of music to his publishers.

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THE CLASSIC GUITAR

(Continued from Page 57)

adopted by leading concert players everywhere."

But the uncontested place of the guitar as a solo instrument worthy of serious attention is not completely assured. "The greatest challenge and responsibility now facing Segovia," writes T. M. Hofmeister, Jr., in the *Guitar Review*, "is the training and bringing before the public new talent which in turn will do the same, so that the great tradition created by him shall not die out." Segovia fears the danger to further development of the classic guitar tradition may be in those "who hardly know the elements of do-re-mi or the theory of music, and who propagate discarded principles of guitar technique." Segovia himself has inspired and encouraged the composing of more than 400 compositions for the instrument, a tremendous achievement.

Also helping to advance the guitar tradition are performers of such recognized eminence and stature as Brazil's Olga Coelho and Luisando Almeida. Almeida was "discovered" by Stan Kenton in Los Angeles in 1947, and in 1952 was rated one of the top four jazz artists in America, although he frankly prefers the classical style of playing.

Vincente Gomez and Angel Iglesias

of Spain are two of the world's greatest performers of flamenco style of playing. Also outstanding are France's Ida Presti, Uruguay's Julio Martinez Oyarzun, and Austria's Luise Walker, guitarist and professor of guitar at the Vienna Staatsakademie für Musik.

In the United States, Richard Pick, originally of St. Paul, Minnesota, is rated among the top performers on the classic guitar. Vahdah Bickford, who has written extensively for the guitar, has probably done more than anyone else to promote the guitar in America. Her transcriptions number in the hundreds. In 1923, she founded the American Guitar Society.

With the trend today toward more subtle, refined music (as evidenced by the renewed popularity of chamber music, for example), the classic guitar will probably increase its popularity among music students. This is in no sense a depreciation of other instruments or combination of instruments.

On the contrary, only when we have a correct appreciation of *all* of the various instruments and types of music they can produce can we begin specialization and improvement upon our musical heritage. And only then can true musical progress be made. THE END

THE BRASS SECTION

(Continued from Page 51)

All three of these predecessors of the orchestral tuba were used for more than the first forty years of the 19th century. They were also being used as the bass voices in military bands, and the choice of which one to be used was governed only by local circumstances. Whichever instrument was available in a local band was used, of course, when the orchestra needed a wind-bass voice.

Opera orchestras had always led the way in acquiring new and additional instruments and opera composers were responsible for asking that the additions be made. When resources were ample and the composer influential, he could ask for almost anything and get it. So it was during this period of experimentation with improved brass instruments that composers of opera established the present day brass choir. At the Paris Opera, Rossini and later Meyerbeer made constant demands for extra brasses both in the orchestra and on stage bands. A third or even a fourth trumpet was required and the melody-making keyed bugle was added to the brass group. During the early 1830's, the cornet à piston (our modern cornet) became popular in Paris and it

was not long until opera composers were using a pair of cornets as well as a pair of trumpets in the orchestra. It is an interesting observation that this practice remained a peculiarity of French instrumentation in both symphony orchestras and symphonic bands for the remainder of the 19th century.

School orchestra directors may well follow the example of the balanced standard orchestra instrumentation as it has evolved from its eighteenth century beginnings. In the chamber orchestra only one horn and one trumpet may be required. The early classic orchestra may need a pair of horns and a pair of trumpets. A little symphony may be scored for one horn, one trumpet and one trombone to form the brass triad. Orchestras with larger sections of strings and wood winds may need a pair of trumpets and one trombone or may add to these three, a pair of horns to form a brass quintet. From this small brass section, conductors may build up to the standard group of four horns, three trumpets, three trombones and tuba, which will be adequate for most standard scores.

The baritone horn of the band, some-

times called a Euphonium, is a single B-flat bass and corresponds to the violoncello of the orchestra. It is seldom used in school orchestras since its blending quality with string and wood winds is not good. In the band it sings out in noble fashion, but in orchestra it swallows up most of the tenor-baritone voices to the extent that it alone is audible. Wagner made use of a family of tenor-tubas which resemble in appearance a small baritone, but usually the French Horns play these parts.

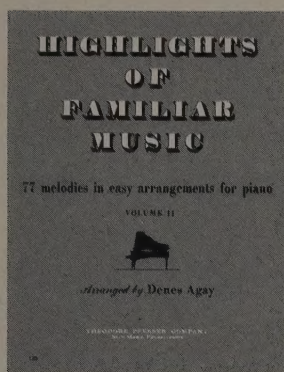
The stirring and exhilarating tone quality of the brass instruments has made this sound the very core of band tone, and the brasses are considered the basic sound for all military and brass bands. In the symphonic band the brasses are used more sparingly and yet have the characteristic band tone. On the other hand, brasses in the symphony orchestra must be played with more refinement and their style and strength must be geared to blend with and enhance the string and woodwind tone. When a tutti passage is played or whenever strength of orchestral tone is needed, the brass section must be prepared to set the top limits of the necessary dynamic level.

The full dynamic power of the brass section is the dominating force that sets the dynamic levels for the rest of the orchestra. If conductors do not use their authority and discrimination in this matter, a good balance cannot be achieved. The limit of loudness and tone-weight of both string and woodwind choirs must be set by the brasses. If either or both strings and woodwinds are forced to compete with the brass section to find out who can play loudest, as so often seems to be happening in school groups, the sounds from all sections will become disagreeable and the brasses will be sure to come out on top without much difficulty.

Good brass players and experienced conductors know that the dynamic indication in a part or score does not signify an absolute, but only a relative value. At the soft end of the dynamic scale, the brass section can hardly be expected to match either strings or woodwinds. When brasses try to play as softly as the other two groups, the tone becomes de-vitalized and loses character as well as causes pitch difficulties. However, when the brass choir plays alone, a real pianissimo can always be attempted and with valuable results. But when playing with other choirs, the brasses must set either the softest or the loudest dynamic levels for the tutti passage. Hence, the strength of the orchestra at all dynamic levels and the satisfactory placing of various instrumental voices so that the most musical effects are achieved, become the special responsibility of the brass section. THE END

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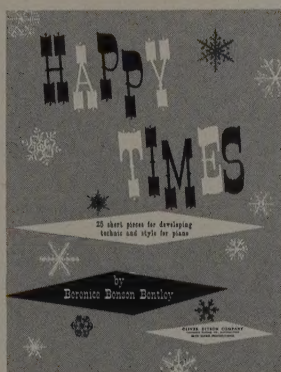
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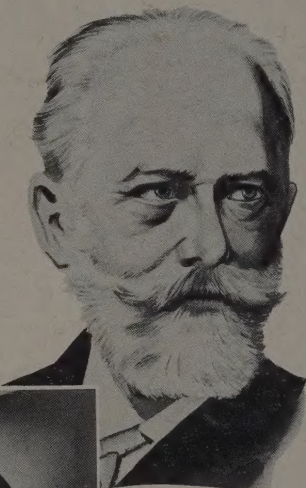
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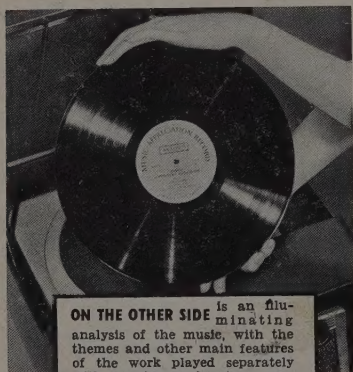


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